

KDVIATIONS

QUARTERLY

FREE

90.3

FM

FUGAZI

AUGUR

NOISEX

ASOP

THE WEIRD LOVEMAKERS

HOLOCAUST THEORY

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KDVS info: KDVS is a non-commercial, community radio station broadcasting on 90.3 FM at 5000 watts from the University of California at Davis. We are the only freeform station that we know of west of the Mississippi river. Our goal is to provide a medium and a context through which the cultural achievements and the social concerns of the otherwise unrepresented may best be appreciated. In other words, in a media universe tainted by commercialism and stifled opinions, KDVS is the first amendment put into practice. We also broadcast world-wide via the internet: <http://www.kdvs.org>. KDVS is mostly volunteer run. We invite all compliments, criticisms, and suggestions; contact information is below.

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KDVS

CORE

STAFF

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Business Director - Tao Wysocki	Production Director - Ben Arp
Chief Engineer - Travis Swanston	Music Director - Brian Weiss
Studio Tech - Rich Luscher	Music Director: Marie Davenport
Assistant Studio Tech - Tim Matranga	Volunteer Coordinator: Sakura Saunders
Program Director - Eric Christopherson	Publicity Director: Kris Srinivasan
News Director - Vince Hancock	Publicity Director: Ash Redhill
Public Affairs Director - Justin Beck	Promotions Director - Paul Wilbur

This is
not an
adver-
tise-
ment.

Dear Stockholders,

It's my displeasure to report to you that this has been an unprofitable fiscal quarter for KDVS Partners Incorporated Worldwide. Dividends will be down and we will be forced to cut back 35% of our Malaysian Laser Diode Construction Facility. This drop has surprised us, as it must you because of the rising profit margin & the lowered interest rates predicted in the Winter quarter 99 projections. Some unexpected events came in to play this quarter though as our 1.2m investment in cattle futures netted only 52% of its original value. A

horrific

loss.

I'm coming to you

today to make a proposal: Δ

KDVS Annual On-Air Fundraiser. All

by Justin the

GM

business aside... yup, it's that time of the year

again. KDVS is largely listener funded & one week out of every year we

ask for monetary pledges of support from everyone who tunes in and enjoys KDVS.

Fundraiser week this year is going to be **April 12th-18th**, which means it could be very soon

after you pick up this program guide. Last year you helped us have our most successful

fundraiser ever, and we're hoping to beat that this year. I won't drive this message into

the ground, but the fundraiser is a very important event for us. It's listener support that

keeps KDVS on the air, and the same support that will hopefully help us make some

improvements in our reception and quality in the coming year.

In summary, please give us a call during fundraiser week at (530)752-0728, talk

to one of our friendly phone staffers and

pledge your

support. We have tons of quality

thank-you gifts for our listeners this year (ala the same material you tend to hear on the air).

You will probably be able to view the selection and pledge on the internet as well at

www.kdvs.org. Tons of stuff. I'm not kidding... and you help out freeform radio as well.

Anyways, hopefully I'll talk to you on the phone then, and until that point watch out for shady investments and crappy radio.

-Justin

"Meow Meow Meow"
Meow



Justin Kable

KDVS 90.3 FM
DONATE
IN
AND
TUNE



Justin Kable

muchas vis-
grupos de
español de
la republica

4

tas de
rock en
toda partes del
mexicana,
latinoamericana

y de areas cercanas. Si han estado al corriente en la escena del rock aquí en el valle, saben de lo que estoy hablando. Aver si me acuerdo bien, empesamos con **Pastilla** (Los Angeles). **Pastilla** se presento en el Club Alternativo en West Sacramento. Los Muchachos de **Pastilla** compartieron con la audiencia su nuevo material de su último disco compacto "Vox Electra", con canciones como **Balance** y **Lagrimas** que se puede encontrar en al disco

compacto "Tributo" a **José José**, en cuál varios artistas cantan canciones del gran maestro de la musica, **José José**. Ouiero decir que según yo, estaba grabando la entrevista de **Pastilla**

pero al llegar a casa me di cuenta que no había grabado nada. Así que ni modo.

Sigimos con **Canal Cero** de la area de la bahía. A estos muchachos sí logre entrevistarlos, y hablamos sobre la escena local y me comentaron que la verdad ellos pensaban que era una buena señal que ya había grupos locales en la area de Sacramento, y que solo así podía seguir la música.

Por allí de los amediados de enero llego desde el D.F.; **Maldita Vecindad** y

los hijos
de l
quinto
pa-

tio. Tuve al oportunidad de verlos en San José y en Roseville. Tengo que decir que el show de Roseville estuvo mejor en mi opinión porque fue un lugar más chico y toda la gente estaba bien canciones como "El Cocodrilo", "Barzon" (unas de mis favoritas) y una canción que también se puede encontrar el el disco compacto "Tributo" a **José José**, "Ya lo pasado, pasado" al igual como canciones más viejas como "Pata de Perro" y "El Circo". Este concierto yo creo fue el mejor concierto de rock en español en Sacramento. **La Bestia** (Sacramento) se presento esa misma noche con **Maldita**. Así que les fue bien a todos. Luego se presento otro grupo de la Republica Mexicana, de Tijuana,

nada más que **Tijuana No!** Este grupo se presentó en el Club Alternativa al principio de febrero. Estuvieron presentado su nuevo material del su disco "Contrarevolucion

Esclava del Rocanrol

por Lorena Dávalos

Ave", con canciones como "Gente" y otras favoritas como "Transgresores de la ley" y "Pobre de ti". Este fue un concierto bien prendido y quierio decir que la mejor parte fue cuando Luis Güereña, vocalista del grupo nos dijo que nada más la muchachas podíamos estar en el "slam" cuando tocaron "Pobre de ti". Lo que se me hizo chistoso fue que cuándo mandaron saludos a la gente de aquí, dijeron "Buenas Noches Escremento, California" ... También los vi la siguiente noche en San José, y allí se presentaron con **Caradura** (Santa Cruz), **Quetzal** (Los Angeles) y **Lodo y Asfalto** (La Bahía). Por este lado, desde Los Angeles también estuvieron en concierto **Maria Fatal**. Tuve la oportunidad de entrivistarlos, y me dijeron que estaban promoviendo su nuevo álbum que ya esta a la venta. A la noche siguiente, aunque no tuve la oportunidad de ir, **Puya** (Puerto Rico) se presentó en Big Shots en Roseville. El disco de **Puya**, "Fundamental", es un disco que combina un poco de salsa con punk, me gustó mucho. En Club Alternativa también se presentó

Diciembre Gris (Woodland), y aunque no pude ir por que fui a San Francisco a una tocada en cual se presento **Santero, Firme** (San José), **Lado Izquierdo** (Los Angeles), y **Lodo y Asfalto** (La Bahía), me imagino qué les fue bien. Bueno yo creo que aquí ya acabé. Acuérdense

que si quieren escuchar lo último de rock en español y de música latina lo pueden escuchar en

KDVS, 90.3 FM, los viernes de 9:30 al medio día, los viernes de 6-8pm, y los sábados de 12-3pm. Así que sigan en sintonía, y nos vemos pronto.

Para los que no saben mi nombre es Lorena y tengo el program de radio "Sonidos de latinoamérica y un poquito más..." en KDVS, 90.3 FM.

Antes que se olvidade, el título del artículo lo tome de la canción de **El Tri**, "Esclavo de Rocanrol".

Bueno empezamos este trimestre con

Hi,
my name is
Denise. Back in the mid-90's I was playing for all of you kids: indie rock, indie pop, queercore, riot grrrl, blah, blah, blah. Then it happened- burnout. Too depressed. I don't even really remember too much of what has gone on over the last few years, but I know things have changed. I feel I have to win you over again.

I don't believe that this will be a problem (not to sound arrogant) because I've got a secret weapon this time. Meet Niki- I can't really divulge too much information about her, except to say that we love a fair amount of the same music. On the other hand, we also have many differences when it comes to music, but those shall remain private. We encourage you to tune in.

That's right, tune in. We've joined forces to bring you the best show we can. We're full of opinions, fun and love. We will be playing everything from **Ass Baboons** of **Venus**, to tracks from the **Zum** Compilations. A little bit of this, a little bit of that. Really old bands like the **Neo Boys**, to bands that have sprung up so recently, I don't even know their names yet.



Before I turn this over to Niki (who is much more clever than I), I would like to add just a couple of things: 1) please read the Nick Hornby novel, **High Fidelity** if you are an obsessive music lover. I think you'll understand our show better. 2) Personal note to the **Swell Maps** thief: I know who you are and we want those records back. Having said that please check the program guide for our time slot, tune in, and call us with your requests. Here's Niki...

As Denise has mentioned, she is of seasoned veteran status. I however, am fairly new to this game. My name is Niki and along with my cohort Denise, we will turn the radio transmissions upside down...pop style! Being a fan of Denise's previous radio shows, we do indeed share very similar music tastes. So, you will be hearing many selections that we agree on and will jointly praise. Though the similarities stop here. See, Denise also enjoys a fair amount of crappy music and I do not. These differences are good and will inspire entertaining on air banter and polite berating between sets. But what's a little disagreement among friends? Denise and I have been friends for a few years. Most of the time, she has remained without a radio show. For whatever reason (she claims burnout, but I'll tell you otherwise), Denise ceased her radio show antics. Since then, she has done a considerable amount of complaining about not having a show at the station, and I have done a considerable amount of prodding her to get one. So, growing tired of the other's pleading and prodding, we've decided to make productive use of time (otherwise spent arguing about where to eat), by bringing all the best indie rock and pop to the air waves. Look up our time slot. Be there and be square.

AN ARTICLE BY DENISE AND NIKI

MY LIFE

'Lo there, PLURry peep-heds... It has been quite some time since I've written you all in this fashion of a media....(Acckkk, HARD-copy). In case you didn't get that reference, you haven't been studious enough in discovering all rave-related movies... :-). So I'm picking this opportunity to tell you guys all the mainly boring things that go on in the fine world of *TeK-IndUced EuPHoriA*. Now, you may think that meeting SF and international dj's and producers is all phun n games, and that nothing but easy werk and trivial situations involving strange hormone and enzyme precursors is all that happens in the basement of Freeborn during the show. In reality, the show involves a rather large amount of time and effort to make things werk beyond most perceptions of reality (and insuring that the dj's monitor is turned up loud enough to piss off everyone working at The Aggie down the hall, not to mention jacked up enough so that when I go to pee, I can still hear the phunky beatz :-)). It seems like all the little elves and gelflings down at the station convene before every other Monday nite, and steal all of the RCA to 1/4" adapter cables, and ensure that the amp and Gemini mixer act up enough, so that we can never figure out which one isn't working that particular week...have you ever sprinted into

AS A T-IE DJ

Radio Shack @9pm trying to buy aforementioned cable only to find out the entire NORTH BAY (us included) is sold out of said cable and knowing that 15,000 PLURry listeners are going to be rather pissed off in an hour so if u "don't succeed?" I do! This is where I call the advanced pyrotechnik rivals of the Realistic (tm) elves and gelflings; Justin Kable, Brian Gringold (hey man, when do I take u to dinner?), and Eric Christopherson...they always know the elf/Gelf hideouts, and/or know how the morph the mixing board into a new dimension of workability. Thanx guys! So, this was meant to let ya'll know about some past phun I've had wit' some of the peeps that have come on the show, but it didn't...in fact, I think that it's rather boring, but it IS an article that enlightens you's about my show...so, stay tuned...mebbe next time I'll have some TeK-IndUced Follies ta throw around...J-Bot and Micron, my forgiveness if my fuddiness results in a story! :-)

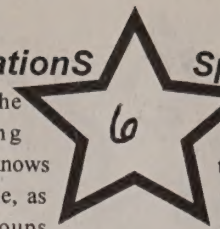
BTW, if any of you want to send email, see the URL, or snail mail me stuff... I LOVE IT!!! Take care...Here's tha info:

dr_XeNo@pacbell.net
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KDVS c/o dr_XeNo
14 Lower Freeborn Hall
UC Davis, CA 95616

by dr_XeNo



dr_XeNo rocks the 90's



Let me begin my first article for KDViAtions with a good old-fashioned disclaimer. Warning! The following is cheerful and positive. It puts forth the notion that there are in fact a lot of opportunities in Davis to enjoy live music. And it really only concentrates on the warm weather outdoor concert season. It assumes that you can tolerate the bald-headed male and unkempt female extremists of the New Age Left who populate these events. Please try to believe that Davis does have good shows.

In fact, Davis offers many luxuries. Long, warm days, bike lanes, friendly people, and even half-decent Indian buffets and fresh bagels. Naturally, one must agree the greatest luxury of all is KDVS. The luxury that I would like to describe here is the huge number of outdoor concerts, held free and fun and under the sun. I will have a lot more fun if there are a lot more of you there. The shows require critical mass.

Many of the year-round venues, the downtown bars, the Palms, the Varsity Theater, and Freeborn Hall to name a few, attract bands and provide comfortable atmospheres for music. Sadly, age restrictions and ticket pricing can take away from your fun, or prevent it altogether. The many and varied outdoor concerts do not suffer from these pains. Plenty of liquids and regular slatherings of SPF 15 are all that one needs. Yeah, and good weather.

The cold rains and darkness of winter seem endless. The occasional sunny day reminds you of how great it will be when it's over. In time the trees bud, it warms up just a hint, and it's Picnic Day. You will know when it's here, it's knee-deep in nostalgia. The sudden influx of bug-eyed parents is as obvious as the hasty cleanup of campus, each trying to

fool the believing control and knows. Meanwhile, as early groups the wholesome life on the perimeter of the Quad, various musical groups take to the stage.

Last year the show began with the great 11:11. The parade was a tad sluggish and 11:11 missed starting at 11:11 a.m. by about five minutes, but me and the other guy who were there agreed that the show was great. The good music continued all day with about four more bands than Natalie Cortez and the Ultraviolets finishing around 5:30 to a decent sized crowd. There remained lots of room for you, dear reader.

Next up is the definitive outdoor event of the year. It is truly Davis's crown jewel of outdoor concert happenings: The Whole Earth Festival. Anybody who has been in Davis over the Mother's Day weekend and missed this should go immediately to his mortician for embalming. I have enjoyed many and



begin with the Blues.

The Whole Earth Festival lasts three days. There are at least three stages going continuously. While a big piece of the pie goes to consonant tones and danceable beats, there is plenty of dissonance, too. Get up, get out, and get off at the Whole Earth Festival. Bring your Mom.

The Quad hosts many concerts throughout the summer and on into the fall. Some are better advertised than others. Look for huge crowds when UCDavis Presents gets big name talent to take the

Live Music Luxury

by Ray Jensen

varied transformations through the WEF, but shall describe to you only a singular musical one. I have been a better person as a result.

A few years back Sacramento's Blues Diva Arbess Williams and her band were scheduled to play first on Saturday - 10 a.m. on the Wellman stage. Through my limited experience, I had grown to associate the Blues with the nights I spent in smoky bars. When I saw Arbess listed so early on the schedule, I was skeptical. I wondered when was the last time the band had seen that time of day, let alone performed. I went thinking that I might see something unusual, at least.

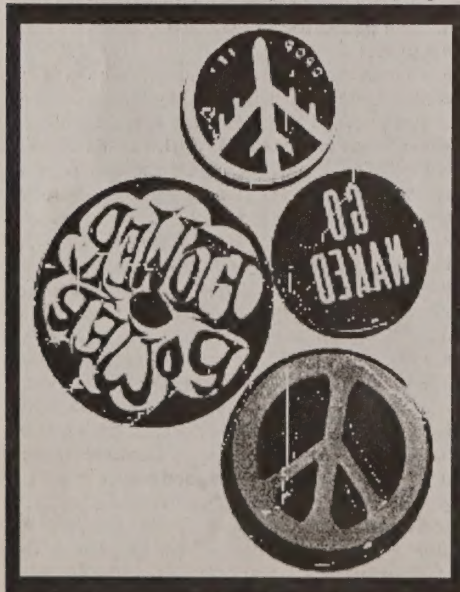
The sun shone, the air was crisp and fresh, and the dew had not yet burned off the lawn. The band played an easy warm up song to about fifty early risers, out walking their dogs and getting a coffee and stopping to hear a song or two. It was pretty mellow. Anyway, Arbess was escorted to the front of the stage and Whoa! did she belt out some Blues! It was a fantastic performance. Her presence and strength energized the steadily increasing and awakening audience. It was great! I may still imagine that there are times of the day best for certain activities, but Arbess showed me that beautiful days

stage. More intimate events take place when local bands get last minute permission to play. You have to be alert and know where get the best information. KDVS is a good place to start.

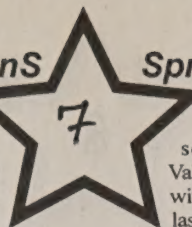
Campus isn't the only place for outdoor concerts. The businesses downtown know that music draws a crowd. Last year, there were some very fun shows on the city streets and sidewalks. "First Fridays" gave us music in the streets the first Friday evening of the warm months. This year, the program is expanding and even more outdoor music will be sponsored to entertain you as you unwind after a hard week. It may be as often as every Friday.

Various other shows happen regularly at the Farmer's Market and less regularly in Central Park for unusual causes and singular events. The line-up for the Prop 215 rally was kind, indeed. Another one to look forward to is the fireworks show with two or three good bands on Independence Day in Community Park.

There you go - enough to qualify as luxurious, I would say. Get yourself to as many of these shows as you can. Take the time to listen and you will discover new styles. Keep increasing your music appreciation and tune into KDVS to enjoy even more styles. Luxury!



\$700 on the auction. have to sell with the new buy that recording funds from savings.



eBay on-line One would seven Civics Value Package to without transferring last month's savings.

Of course, I can live without anything by The Fix, but I do lose sleep knowing that there's still songs by **Heist** and **Nailed Down** that I've never heard. I figured that it was fortunate for me that I prefer the sounds of the Pacific Rim and "modern" hardcore over the early **Touch-n-Go** or **Dischord** catalog. You can't imagine how elated I was to hear about it when Timojhen of Vacuum Mail-Order fame advertised that

Clowns, all worthwhile listening. **Venom P. Stinger** made three LPs—the third of which was recorded live at KDVS—with their main unit, and a fourth LP with a different vocalist. Seemingly, most Aussie bands of the 80s had thick, meaty rhythm sections and psychotic vocalists. None were more psychotic than **Venom P.'s Dugald MacKenzie**, who was so psychotic indeed that his bandmates had to oust him after the third LP. This guy's histrionics make **Lee Ving** of **Fear** sound like **Tony Bennett**. The drummer punctuated the deep impact of the sinister basslines with many marching-style rolls. It made the overall sound of **Venom P.** seem very militaristic.

At the beginning of the auction, I decided that I would be damned if I let someone outbid me on all the EPs by **Sloth** that I did not yet have. My \$6 bid for the "It's About Malt Liquor" box-set—cast on the first day of bidding—was good enough to claim the prize. **Sloth** is the most ingeniously eclectic slow-core band in existence. Their box-set includes two EPs with four songs of slow and slower dirges each built around a different motif. One song starts from a repeating hip hop beat that is slowed way down; another builds around a shiny, sentimental guitar melody; and another uses a cheap Casio in place of the wall-of-guitars to set a riff-heavy background to a heartfelt poem recited deadpan while the lead vocalist screams the refrain to no end. I entered bids for all the split 7" EPs I didn't yet have, including sides

Hardcore Punk: The Latest Unlikely Consumer Frenzy

Well, relating to punk rock or hardcore, I just try not to follow all the cliches; like one year everybody's crusty and the next year everyone's straight-edge. I'll do whatever I want to do and not follow what that year's punk rock trend is. But! But, if I happen to believe in whatever that year's punk rock trend is, I won't rebel against it. I won't be an anti-conformity conformist. I don't know; I'm waffling here, aren't I?

-Doug Holland of Hellnation, KDVIationsS, spring 1997

As long as I'm the only Honda sales and leasing consultant in America who dreams up the ultimate segue for the new "Space Grind Osaka" EP by **World**, I don't have to be concerned about being the lowest common denominator. I do have to worry about my clients, however; I certainly can't let them notice my mind drifting while they try to explain to me the reasons why their teal 1994 Ford Taurus GL with "only one door-ding" is worth every penny of the current Kelley Blue Book figure. It kinda sucks to be a "weekend thrasher" unable to be true to hardcore all week long. My dealership's dress-code does not discriminate against bullet belts, spikes, or **Unholy Grave** patches, but I have enough common sense to know that I would be a failure if it weren't for my slick Italian rib-knits and neatly pressed microfiber slacks. Hey, I've got a weekend hobby to support. Low sales means I can't buy enough records to satisfy my appetite. Fortunately, I'm successful enough to buy hundreds of dollars worth of hardcore records each month; yet, I'm unable to keep up the current summer frenzy collectible hardcore records. To be sure, the "No Ven-geance" EP by **The Fix** (with one "X") went for over

he would auction his entire record collection on his website. I thought this would be the perfect opportunity to fill the holes in my record collection. On New Year's Day of 1999, Timojhen's list of records went up at www.vacuumsf.com. I was there immediately, going one-by-one through all 4700 titles and writing down all the titles that interested me. I followed it at least every other day, and saw many of the records I wrote down swelling to prices above \$40, especially the Japanese records. By the end of the first week, I resolved that it was foolish to begin back-and-forth bidding wars until the last day. That tactic was already starting to backfire on me, having seen the "Walking About" EP by **Venom P. Stinger** balloon to \$11. At 11:00 p.m. on January 30, the eve of the last day of the auction, I added up the values of all the records I really wanted would be nearly \$800, so trimmed

it down to \$350 by carefully eliminating anything I wasn't sure about. The rules said that if there were ties on the last day of bidding, the record would be awarded to the collector who placed the top bid first. So, at 12:01 a.m. on January 31, I entered a bunch of bids just one dollar above the previous day's high bid. I went to bed dreaming

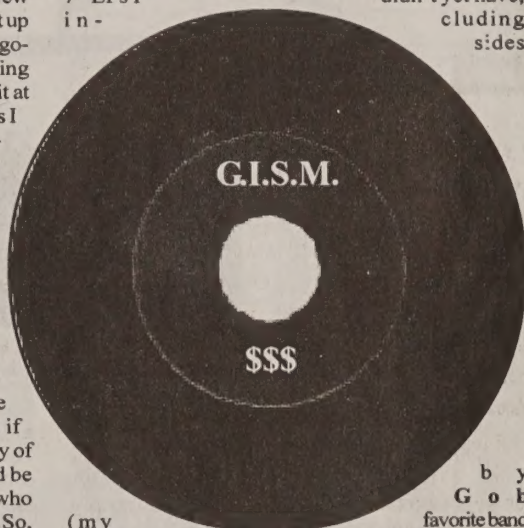
like a kid on Christmas Eve. My ingenious strategy would surely put a lock on most—if not all—of the records on my list. Here's a review of the results (including reviews of certain individual records) beginning with my slim pickin's.

Dearest to my heart of anything on Timojhen's list that wasn't more than \$20 by the end of the first week were two pummeling Aussie psycho-punk records. I picked up **Feedtime's** debut LP on **Aberrant** for \$13 beating out Jon Falk, who smartly picked up their "Shovel" and "Cooper S" LPs for \$6 each. I still see copies of the subsequent LPs under \$10, and together with the first, they comprise all the absolutely necessary material by these Sydney heroes. My \$13 was something of an experiment—I had never actually heard, let alone seen, the record before—but you just have to know that these guys were infallible until 1990, like the Down's syndrome-stricken brothers of **Grong Grong**—if there ever were Down's syndrome-stricken brothers of **Grong Grong**—minus the silly sax solos. I spent the big bucks—\$15—on "Walking About," the first EP by Melbourne's **Venom P. Stinger**, featuring the drummer and guitarist of the ever-more-popular-among-the-typical-college-radio-jocks (the adult contemporary and "smooth jazz" DJs of tomorrow) **Dirty 3**. Said guitarist, **Mick Turner**, was also in the **Fungus Brains**, the **Sick Things**, the **Moodists**, and the **Laughing**

GIMME
HARDCORE!



with
con-
over-
col-



(my favorite band from the Silver State), **Heart Full of Worms**, and **Of His Own Hand**. I really should have stepped up. Now I would gladly fork over \$15 for these records. Congratulations to Matt Otley for picking them up at \$9 each. Bastard! While it's still available, you should waste no time searching out the new split EP with **Floor**, including some great piano overdubs and an acoustic crossover; and **Floor** puts in their best side ever as well. Get it through Vacuum today.

My Japanese record collection grew by only six records despite all the bids I cast. My best pick-up was the "Punk Addict!" EP, essentially a split 7" between **Extinct Government** and **Hazard**. **Extinct Government** includes members of **Lip Cream**, and appear to be just as incapable of doing wrong as their original band. They're somewhat like **Lip Cream** minus the metal edge. On their new split EP with Germany's **Recharge**, they even branch out on one song to flirt with a melodic sound a la early **Bad Religion**. It's really much better than it sounds. On the "Punk Addict" split, E.G. carries on in a more drunken street-punk way shouting "Fucking boring actuality/Sober life is worthless!" **Hazard** have got the same streety chops, but with vocals that approach my threshold for annoyance. At \$7, this makes a proud addition to my collection. At \$5, the "Niigata City Hardcore" compilation EP on **MCR Co.** was a good acquisition. I got a great song by **Frequent** and a great band name in the **Rustic Top Dogs**. Somehow, \$3 was enough for the "Utsonomiya City Hardcore" EP featuring **Cassandra** and **Harmful Insect**, perhaps the most English-inept

Japanese band of all time. Someday, I would like to compile a bootleg compilation LP "Killed By Death"-style showcasing all of the worst in Japanese-to-English translation; e.g., from Harmful Insect's "Hook": "Unreliable shop, unreliable plice/Sales clerk suspect that I am telling a stealing/Had better then let's hooking/I bought at a no plice/Pont by useless things/I act is no stealing/Jast for the day I was innocent/You behavior contradics to us/Room hooking! Fast hooking! Dring hooking! Innocent hooking!" (sic goes without saying, and yes they did spell "innocent" both correctly and incorrectly!). On the last day, I took a chance on every remaining \$2 or \$3 7" flexi from Japan, yet I only ended up with one, and it was the most disappointing of all of the records I got. \$4 was one too many for the "Night Rider" EP by the War

of Convic- and Hang- guys definitely head screwed on are stream-of-shouts about the rounded by po- lice, the para- noia that ensues, and the resolve to go out in a blaze of glory with fully automatic assault weapons. Buy it for a good laugh, or for some steady headbobbin' and fistpumpin'.

All in all, I got \$68 worth of the \$350 or so for which I pledged. Who made off with the other records, and how much did they spend anyway? One look at these results and it's clear that somebody in the hardcore punk community is loaded with some serious money.

Timojhen had 17 records by Dekalb, Illinois, goofcore heroes **Charles Bronson**, including the "Diet Root Beer" EP by **Six Weeks**—one first press for \$48, the second press fetched \$35—eight copies of the "Youth Attack" LP—four regular copies worth \$35 each, and limited metal sleeve copies bringing in \$68 per unit—three split EPs with emo-violence Hoosiers **Ice Nine** worth \$13 each—appreciating as you read this—two split EPs with Japan's **Quill** for \$19 each, and a pair of splits with **Unanswered** for a mere \$15 each. Add that up and you've got \$602! The moral of the story is that the "Tomorrow Will Be Worse" four-EP box set featuring **Charles Bronson's** last side—

and possibly their best and most hilarious for the live crowd overdubs and between-song ad-libs—could be a gold mine. Just check the values of the **Lengua Armada** compilation EP "Vida-Life" featuring **Charles Bronson**, **In/Humanity**, **Palatka**, and post-Bronson speculator-darlings **MK-Ultra**; four copies brought in \$52, and this record only came out last year! Another sleeper collector that often gets over-

looked is "Another Probe 7" With a Girl on the Cover," featuring Bronson with **Fuckface**, **Plight**, **Yogurt**, and **Your Mother**, whose label is **Probe Records**. The other four bands get no props from hardcore collectors, and quite frankly the artwork looks like it belongs on the cover of a **White Trash Debutantes 7"**, so this one might show up at Amoeba for \$1.95. If so, it's a steal; one Jeff Guarnieri rode off with this prize at \$15!

Some of the most expensive records at the end of the auction were by **Septic Death**, a San Francisco-cum-Boise, Idaho band featuring the preferred record sleeve artist of the last two decades, **Pushead**, also a great punk entrepreneur himself creating collectibles wherever he applied his creativity beginning with his **Pusmort** label, which became **Bacteria Sour**. That **Septic Death's** sound bridged the gap between the artsy and sometimes gothic-tinged peace-punkers **Anti-Sect** and **Rudimentary Peni**—the **Pusmort** LP by **Part One** had intricately drawn cover art by **Nick Blinko**—and **ABC Diabolo**, **Dystopia**, and the many more current-day apocalyptic hardcore bands that dabble in atmospheric and moody guitar scales. To quote **Grandmaster Flash** and the **Furious Five** on their largely laughable early-90s comeback LP "On the Strength," "This is where you got it from!" Timojhen's 13 **Septic Death** records included the "Daymare" double-EP, the "Gore Story" LP from everyone's least favorite record label (**Lost and Found**), the "Kichigai" EP from **Pusmort**, the "Live in Boise 1984" bootleg 10", the "Nightmare Takes a Nap" triple-EP box-set, the original **Pusmort** press of the "Now That I Have the Attention" LP as well as the UK reissue, and six copies of the "Sweat of a Nightmare" flexi; these raked in \$798 altogether. What do I want you to learn from this? Try to buy everything in sight on the **Bacteria Sour** label, and definitely get the new "Crossed Out Twice" CD retrospective. It's all the hits, some of the misses,

packaged in faux-copper embossed die-cut chipboard with a bunch of stickers, a postcard, and other inserts. **Bacteria Sour** releases often are accompanied by several inserts and stickers; **DO NOT LOSE THEM IF YOU WANT TO RETAIN YOUR RECORDS' VALUE!!!**

Other notable **Bacteria Sour** transactions included \$165 for copy number 37 of 48 glow-in-the-dark split EPs of **Rocket From the Crypt** and **Radio Wendy**, \$65 for copy number 13 of 16 Japanese Tour EPs by the band **16** featuring "Red Tool Box" b/w "Kharmia Slump" (six records by 16 earned Timojhen \$183 in all), and \$40 for the "Duck Youth" EP by Japan's **O.A.C.** I just got into these guys when their subsequent release on Japan's **Skinny Dip** label called "Dukowski's T-Shirt." The cover has the **O.A.C.** logo, a variation on the **Black Flag** symbol, and the title pays tribute to the shirt worn by **Black Flag** bassist **Chuck Dukowski** in the film "Decline of Western Civilization." Side B includes a cover of "Damaged" called "Damaged III," which crowns a trilogy that blows "Star Wars" out of the water. Timojhen's mail-order still has a few of these **O.A.C.** records, and I recommend them to collector snobs and lovers of energetic hardcore of the 1982 vintage alike.

The auction results sadly signal the demise of the buyer's market for collectible Japanese records, which means my bank account will fluctuate wildly at least until the economy crashes. Well, that's only true if I'm going to step up on the truly insane stuff, such as the original **G.I.S.M.** records. I don't really care if I have all the records because I've got all the songs on various CD reissues, but I do feel sorry for Mr. Jared Stutts. On the first day of bidding, he must have thought that he had laid away all the **G.I.S.M.**, bidding \$100 each for the three LPs—"Death Exclamations," "Detestation," and "Military Affairs Neurotic." Who would have thought that a certain fellow named **Handry Gumanti** would swoop down on these records for \$120 with two days left to go? An anonymous collector known by the handle **Darby Crash** picked up the "M.A.N." LP for \$131! Within the first week

Jared Stutts had easily bid at least \$1000 for

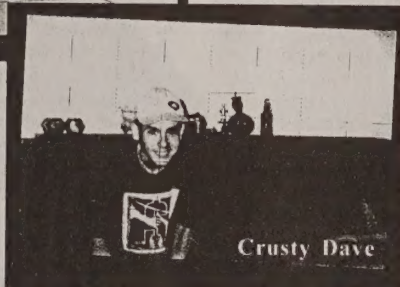


the end of the auction, he got ONLY \$333. He got four **Disrupt** records for \$70, three **Doom** (UK) records for \$70, and some other records which cost half a day's wages, but all the songs can be found elsewhere on discography CDs. Some of the really good finds he got was the "Säätanan Murhaajat" EP by **Tuomiopaivan Lapset** for a full 50 cents below new retail (it bugs me when I see people pay the big bucks for a record that's still in print or widely available (why pay \$16 for the "Ameber" 12" by **S.D.S.** when **Sound Pollution** sells their remaining copies for \$11?)), the "Raw Punk" picture disc by **Disclose** (the only band that pins the **VU** meters to the right more often than **Cripple Bastards**), and the silly noise-core split by Australia's **Chickenshit** (a manifestation of braincell annihilation) and Japan's **UG Man** (Japanese caricature-core). I might have been satisfied if I got \$333 worth of records from this auction, but this guy has gotta be shaking his head in disbelief.



Pigs. On the strength of the "Maniac Psycho Abyss" split flexi between **Gigantic Khmer** and the now-famous **Hellchild**—also on the **Strange** record label—I figured that this flexi would be a bargain. I got a good laugh for the first minute of the title track, which sounded like the best aspects of **Mötörhead** and **Alcoholics Unanimous**. This is true Japanese biker rock, including references to the Honda 650, boozing, and womanizing. Some of the guitar solos were a bit too indulgent for me. I'll never buy another record on the **Strange** label without reading the thank-you list first. For \$3 a piece, I also got the "Protest Noise" EP by **Social Crime** and a four-song EP by the **Little Bastards**. I was familiar with **Social Crime** from the "Thrash Ahoy!" compilation on **One Coin**, also the label responsible for this platter of pro-Okinawan posturing. Thanks to **Unholy Grave**, I'm cool with those politics already, as well as the low level of sound fidelity. The **Little Bastards** record came with a silk-screened patch which may soon adorn one of my zip-up hooded sweatshirts. Each of the four songs had the same simple rhythm to it, not unlike the **Sam's Laff** side of the **Sam's Laff/The Stand** split EP. How shameful to compare the **Little Bastards** to a band whose record—originally pressed in an edition of 1000—is so often seen in the used section at Amoeba Records! Once, I saw a dozen of them at \$1.95 each, but the **Little Bastards** were worth \$3 to be sure.

Rounding out my list of \$3 acquisitions are the "Taking Liberties" compilation EP featuring **Öpstand**, **Unhinged**, **Seein' Red**, and **Suffer**—let it be known that I bought this record solely because of **Öpstand**—the "Fun, Milk, and Destroy" compilation LP (any LP is worth \$3, especially if it is an all-Brazilian punkfest including **Sao Paulo's No Violence**, also featured on the early **Sound Pollution** catalog), and the split EP of **Schnauzer** and **Dahmer**. This is not **Dahmer** from Quebec, which is creating such a stir with their numerous split EPs and the "Dahmerized" LP on **Clean Plate Records**. These are Ohioans who play unexceptional mid-paced hardcore. Of course, **Schnauzer** steals the show. Musically, they are quite possibly more inept than the first **Apartment 213** EP, as exhibited on their split EPs with **Son of Dog**, **State**



The man responsible for Stutt's anger is Handry Gumanti who entered all of his bids in a several-hours-long session on January 29. He must have been sore by the time he finished. Gumanti grabbed 76 of Timojhen's records for a grand total of \$896; however, he was not the biggest record hog of the auction. These are the top eleven hardcore collectors for the month of January 1999. This list consists of eleven instead of ten because some of the top ten collectors made big grabs for some of the non-hardcore anomalies on the auction list such as the surprisingly several **Beastie Boys**, ska, and '77-era punkers.

In eleventh was Golub, who has a list of records for trade and

a n a c - compa - n y i n g want list at the **Clean Plate Records** website at www.cleanplate.com under the "trading" banner.

He picked up some of the records on his want list, and he paid dearly for them. I'm sure he expected that he would have to. 16's "Red Tool Box" EP was at the top of his list of wants, so he was the one who paid \$65 for it. He picked up a couple of records by Japan's **Comes**, now even more famous among hardcore collectors for **Hellnation**'s choice to cover their song "Medium" on their "Thrash or Die: Japanese Hardcore Covers" EP on MCR last year. \$47 is not an unlikely price for the "No Side" LP; and \$24 for the "Waving Tits" EP is a solid deal. Golub parted with \$45 for the "Stupid Life" LP by **Confuse**, but this may not exactly answer the question posed by **Spazz** in the song "4 Times a Day"—"How much is that Confuse flexi going for anyway?" (Just ask Bob from **Lack of Interest** and **Deep Six Records**; he found a copy for one dollar about five years ago in the worst record store in Sacramento that actually sells vinyl. You know the one! The one that has \$25 imported maxi-CDEPs featuring seven versions of the same **O.M.D.** song. It's the same place I found the first LP by Australia's **Depression** on **Reactor Records** for \$7 and **Half Off's** "The Truth" LP for \$4. Those are probably the only non-British punk records I've ever found there. Arrogant Anglophiles they are! But I won't mention names. They used to advertise in this publication. Well, then again, they never paid for those ads! Okay, it's the Beat on J. Street at 17th next to the Alfa Romeo shop.) Golub's worst grab was the **Vox Pop** "Become a Pagan" 12" on **Mystic Records** for \$15. This was certainly after their prime. Mystic had that knack for cheapening a connoisseur-taste. Witness the demise of Portland's **Sado-Nation** after 1983. (Gotta hand it to L.A. goth-glam-punkers **Kommunity FK** for fucking up on their own terms. The comp track they recorded for Doug Moody was brilliant, but now **Cleopatra** would think twice before releasing a new **Kommunity FK** CD.) Golub's best bargain was five Japanese hardcore compilation EPs for \$30, including three MCR EPs and "The Bottom Rise Up to the Top" 8" flexi featuring **Juntess**, **Asbestos**, and three others.

Dirk Yoshida was Timojhen's tenth biggest bidder with a total of \$529 for 35 records. It looks like Yoshida was also paying close attention to **Hellnation**'s Japanese cover material when selecting his investments. **Nightmare**'s "Give Notice of Nightmare" LP on the

fabled **Self-** his high and their song ing" is covered on Die" EP. He also "Night Rider" **Cream**. **Brain Death**, **S.O.B.**, and **Warhead** were all covered by **Hellnation** as well, and that was good enough for Yoshida. **Brain Death**'s "Personal Affair" 7" was his most expensive EP at \$40, but you don't have to pay even \$12 for all of those songs; they have been compiled onto the "Godzilla" four-way split LP by **Harakiri Psycho** and is available from **Vacuum Mail-Order** for a limited time (and I really mean limited). This is an early example of "Killed By Death"-style compilations featuring some of the hardest-to-find Japanese hardcore from the 80's. **Brain Death** played tight hardcore not unlike early **Hellnation** material but with compelling female vocals. That's definitely a high point for Yoshida's collection now. A couple of mindless bids cannot be overlooked, however. Anyone who would pay \$24 for three records by **Eggplant** certainly looks fallible. What other skeletons lurk on this fellow's record shelves? In the car business, we call cars that can never be traded for anywhere remotely close to the wholesale **Blue-Book** value "back o'book." It's the worst thing you can say about a car such as the **Dodge Decrepit** (I meant **Intrepid**) because it's the painful truth. People buy them brand-new for \$22,000, but two years later, every **Dodge** (**Dodge** means **Dead On Day Guarantee Expires**) dealer has a bunch of two-year-old lease returns on sale for \$12,999. The used selection of a **Dodge** dealership is the automotive equivalent of a cut-out bin, and that's where **Eggplant** records belong, filed betwixt **E-40** and **Elastica**. Yoshida also paid way too much for the "Haunt In the Dark" EP by **Judgement** on **H.G. Fact**. Sure, it's a cool enough record—it even has a thick gatefold sleeve—but \$16 for a record that was still new in the summer of 1997 is very high. I realize that **H.G. Fact** EPs are advertised in **Maximum Rock and Roll** for \$8, but they're usually available for nearly half-price from better distros all over the U.S.A. What's more, I've seen that record around lately! Oh well, you still have to give props to the fella for stealing the **Junk Schizo** EP away from **KDVS**'s own **Brian Faulkner** for a mere \$12.

C'mon, Brian, step up!!! Ninth place is occupied by a two-person record-buying attack called **Erica/Record Boy**, spending \$571 on 32 records. **Erica** really needs to judge her friends taste in nicknames more critically, and if he was the one responsible for bidding \$26 for a copy of "Never Mind the Bollocks... Here's the Sex Pistols," she should discriminate against her friends based on their spending habits as well. I mean, it's cool to have the original copy of something if the package is great, even if you can find all the songs on a re-issue for way less money; but, this is hardly better than paying extra money for **U2**'s "Joshua Tree" just because the serial number is low. (But, did you know that **U2** released "Joshua Tree" on 8-track? It's true! **Bono** wanted to have the #1 record in every format. They also released it in D.A.T.) **Erica** and friend did make some very sensible bids on some sensational records, including two **C.F.D.L.** EPs for \$31, the **Extinct Government** "Wankers" EP for \$8 (which beat my bid by one dollar!), and the "Tokyo Crusties" EP (**D.I.Y. Records** #1) featuring early **Battle of Disarm** for \$12. A **Wag Platy** EP for \$5 is speculatively a gold-mine if more people wake up and notice this incredible, unpredictable improvisational hardcore band. A major credibility boost for any collection is the "Straight on View" LP by **Holland's Lärm**, which was their high bid at \$72. They also spent \$32 on **Lärm**'s "No One Can Be That Dumb" EP. Whoever picked the **Sex Pistols** LP

was likely also responsible for a waste of \$10 on **Hi Standard**'s "I'm Walkin'" EP on **H.G. Fact**. **Hi Standard** is the Japanese pop-punk answer to **Lagwagon**'s "Brown-Eyed Girl" because they only do **Fat Wreck**-style covers of stale oldies, and this record is proof that **H.G. Fact** is the Japanese hardcore answer to **Sympathy For the Record Industry**. If you put out a great quantity of first-rate records, but you still want to put out more, quality will fall by the wayside.

Neil Nordstrom's \$573 bill for 37 records qualifies him for eighth place, and he picked nary a bad record. His high bid was \$80 for the coveted "Eye of the Thrashguerrilla" compilation LP on **Selfish Records**. With stars such as **Death Side**, **Raise Cain**, **S.O.B.**, and **Nightmare**, this is a wet dream for a Japanophile who prefers some metal with his hardcore punk, and what Japanophile doesn't? **The O.A.C.** doesn't, but **Neil Nordstrom** also stepped up for their "Duck Youth" EP for \$40. \$35 for the "Rise of Crust!!" LP by **C.F.D.L.** adds class to any collection, and two records by **Italy's I Refuse It!** add versatility and demonstrate astuteness. I found their split LP with the **Cheetah Chrome Motherfuckers** at **Sacramento**'s best store that sells vinyl for \$4. Imagine that! Anything by **I Refuse It!** is absolutely nuts. It's got the same rollicking rhythm as other Italian contemporaries such as **Wretched**, the **Peggio Punx**, or **Negazione**, but add more than just a dash of the eccentricity of **Tampax**. Some songs use cheap duophonic organs—just like the low-budget ones used in Southern Baptist churches (!!!)—as the lead instrument. Next time you see that name on a record, you know what to do! **Nordstrom**'s most pointless bid was \$10 for the **Melvins/Cosmic Psychos** split EP on **Gearhead** recorded long after either band ceased to matter (*This just in!* And **Todd** will surely disagree, the **Cosmic Psychos** never really mattered until **The Onyas** ripped off their sound. Certainly, the **Onyas** would have been smarter to rip off **Feedtime**, **King Snake Roost**, or **X**—I mean the **X** from Australia—instead of the **Cosmic Psychos**. By default, the **Onyas** are the best punk rock band from Australia because no one down under these days is even as cool as the **Cosmic Psychos**. That's why the **Psychos** keep getting back together. They're like the **I I I**

Repute of bar-rock. And

Feedtime? Oh, they just suck now!

The future of Australian rock n' roll depends on Perth's

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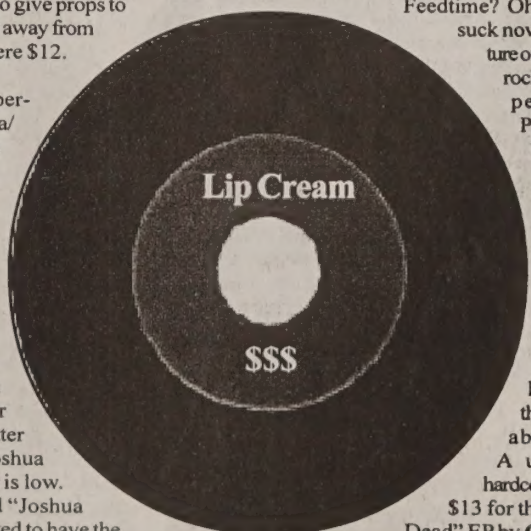
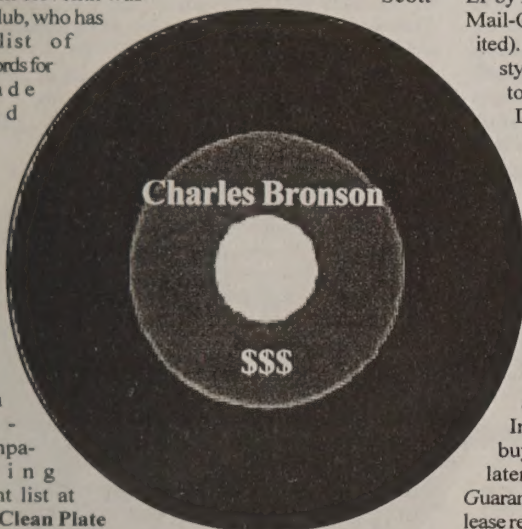
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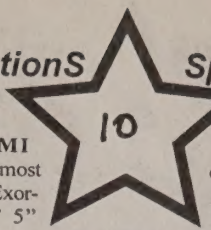
\$13 for the "God Is

Dead" EP by **G.A.S.H.**

The reason for the top-eleven

list is **Steve Kaye**. If he didn't pay \$325 for the "Rocket Pack" EP by **Rocket From the Crypt**, this would be a top ten. Put it back in your pants, **Steve**, there's surely 29 more of those red vinyl slabs with die-cut cloth-screened sleeves somewhere. Just think, if you died tomorrow, your mom would sell it at a garage sale a few weeks later for a quarter. She wouldn't know what it was, but some scavenging schmo might remember seeing them on MTV! **Steve**'s 12 records set him back for \$607. He could brag to somebody if he had bought some old **Dischord** test-presses, but all he has to show for it is a **Leatherface** EP (!?), a **Guns n' Wankers** EP (!?!), a **TSOL** demos bootleg (!?!?!),

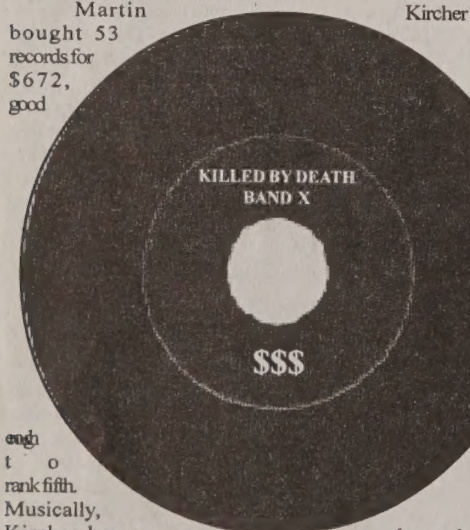




and eight EPs by Snuff (!?!?!?!). For cryin' out loud!

In sixth place is *Maximum Rock and Roll* columnist/reviewer Bruce Roehrs, well-known in the KDVS lounge as the guy who capitalizes entire phrases UNNECESSARILY, and punctuates every sentence WITH AN EXCLAMATION POINT! He writes about STREET PUNK and OH! with a great deal of ENTHUSIASM! It seems that HE NEVER GIVES ANY BANDABAD REVIEW!!! No matter how mediocre they are! Any band that even sounds like a faint shadow of the *Anti-Heros* (sic) is worthy of Bruce's adulations. You might think that this guy has no taste in music, but you would be wrong. He acquired 14 records for \$626 including the fervidly sought-after "Outsider" compilation LP on City Rocker Records. Any poster sleeve containing Gauze, G.I.S.M., Comes, Laughin' Nose, and more is well worth \$80. I would have said \$30 before this auction, but now I've been educated. Most of the rest of Bruce's acquisitions involved names familiar to collectors of the "Killed By Death" and "Bloodstains..." series: \$60 for the Feederz "Jesus" EP, \$50 for the Gizmos "Muff Divin" EP on Gulcher, and a mere \$30 for the Gulcher LP compilation "Red Snerts" featuring Dow Jones and the Industrials, the Zero Boys, and the Panics. \$28 for the Junior Executives "Capital Gains" EP is questionable—"Killed By Death # 16 can get the bozack!—but that could be a sleeper-collectible; you never know what kind of gullible sucker Bruce will find out there. Heck, at the age of ten, I traded a slightly water-damaged 1976 Topps Willie McCovey (from his waning years with the Padres) to another kid for his 1969 Reggie Jackson card in B+ condition by using sheer physical intimidation. We were the same age, but I was a foot taller than him. (Wouldn't you know I was cut out to sell cars someday? Hey, I've never double-crossed another human!) Of course Bruce got some records that seem very likely—the Cockney Rejects, Skrewdriver (!?)—but the Negazione/Declino split LP adds a necessary dash of vintage Italian hardcore for \$48.

Martin bought 53 records for \$672, good



ough to rank fifth. Musically,

Kircher has a broad range of tastes, but it seems he has an unusual affinity for records with nude women on the cover. His fascination is intense enough to cause him to overspend on records that are cheap and abundant. \$8 for the Euro Boys EP on Sympathy—with an exquisite wide-angle backside shot—is \$6 too much. This record is overflowing in the used 7" section at Amoeba in Berkeley. They have trouble selling the still plentiful new copies for \$3.48! "Diversion of Former Customary Trite Composition" by C.S.S.O. (Clotted Symmetric Sexual Organ)—with partially obscured frontal nudity of a curiously young girl (we're talkin' maybe 15 or 16) on the back cover—is a farcical blend of death, grind, surf, and rock n' roll which reminds me of Final Exit with higher production value and more advanced musicianship. It's on Relapse, so you know it's over-priced at \$5. Why Martin paid \$6 is a bit baffling. Old C.S.S.O. is well worth \$6; look espe-

cially hard EP with on MMI table for the most from "The Exorcism" "Setsuna" 5" Apocalypse is still easy to find for about \$5 new, but Martin saw fit to bid \$10. I hope this guy lives in Nova Scotia. There's got to be a sound reason why he should pay double the market value of a record that is still in print. I shouldn't say he overbid on everything. His high bid was \$26 for Anal Cunt's 5643 song EP on Stridecore, followed by \$25 for Pussy Galore's "Stoned to Death" EP. Two LPs by New York's No Trend for \$15 each is a great find, especially for KDVS classics such as "Teen Love" and "Cancer." \$18 for Lärm's "Extreme Noise Terrorism" EP looks like a great deal when compared to the figures paid by Erica and Record Boy, and you know this guy has taste when he spends \$5 on the Schnauzer/Son of Dog split 7".

Rob Cleveland enters at fourth place with \$714 for 25 records. His high bid was \$225 for the Septic Death box-set. He also made smart grabs for the coveted Drop Dead/Rupture split 8"—with the orange cover to prove it ain't no joke—and eleven Japanese hardcore compilations for \$236, including the "Farewell to Arms" LP on Selfish (not the re-issue on Earache! But, hey, I'd settle for that!) featuring Gauze, Ghoul, Gastunk, Outo, and others, and "Get Back the Discharged Arrow," also on Selfish with Meoss, Acid, and more. I'm glad to see him pay \$12 for the "Give Us the Time to Play" 2xEP compilation of five bands from Sendai, Japan, which I bought for \$3 a few months ago. You can smell the sweat of hundreds of Sendai thrashers setting the precedent for Crucial Section, Total Fury, and other revisionists of this perspiration-soaked sound. Cleveland threw a curveball when he claimed "Tales From Estrus" volume three for \$3. That's a fine price for that record, but not even The Makers can help this record fit in with all the connoisseur-quality hardcore.

Tied for second place with \$896 is Handry Gumanti with Frank Mauceri, grabbing 76 and 90 records respectively. Gumanti, of course, stole the G.I.S.M. LPs from Jared Stutts for \$120 each. He also paraded off with the "Deathly Fighter" EP, the solo project of Randy Uchida of G.I.S.M., for \$52. Most of Gumanti's records were cheap, and a lot of them were smart acquisitions: \$5 for the Agathocles/Carcass Grinder split is a sound deal, even though I could care less about side A; two EPs by Dekalb, IL's most destructive combo, the Festering Rinyanyons, is \$10 well spent; and \$9 for the "Psychedelic Speed Freaks '84-'85" LP from mondo-distorto heavy Japanese psych killers High Rise is about what that sells for new. It's quickly dwindling, and once it's gone, that slab will shoot off like a rocket. Some original High Rise material is valued at several hundred dollars, and it will melt your flesh as sure as anything by Discordance Axis will. Some of the disappointing bids were \$7 for the Agathocles/Shikabane split EP on Keloid (the B side kicks ass, but you can still buy it new from many distros for \$4.50 or less), \$5 for the Electra Complex" EP by Rupture (their worst record—sorry, Charlie!—and perhaps the most available), and \$10 for the Misery/Assrash split picture disc (this is my subjective opinion which I derived from witnessing the stupidity of so many mental children wearing patches of both of those over-rated bands).

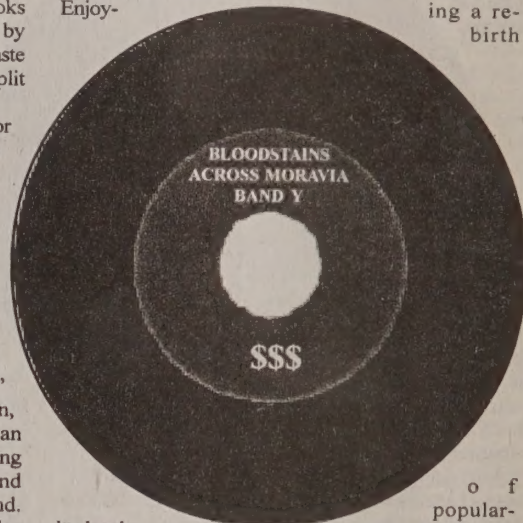
Mauceri's top bids were also G.I.S.M. records—\$75 for the "Anarchy Violence" EP and \$65 for the "Victorious" picture disc—but very few of the other records rated more than \$20 in his careful consideration. The "Contempt For Authority" 2xEP by Confuse, for instance, was a sensible choice for \$29. Most of the records he chose were more rocking than hardcore: the Incognito 10" by the Testors was one of the punkiest explosions before 1977, and at \$9 there should be equity in this record; PVC's "Wall City Rock" 2x10", also on Incognito, is a fabulous buy for \$10 and features a rare German talent found on some of the bally-

for the split Vivisection Records, no-effective splice cist." The EP by Senseless

hooded bootleg compilations. For \$10 each, he picked up two of the most limited volumes of the "Killed By Death" series at about \$2-\$7 below new retail price. Someday, these will be worth as much as the original records they feature. That day will come soon if they ever stop pressing more copies of volumes 2,3 and 8.5. "Do the Manic!" by Geelong, Australia's Chosen Few—reissued on EV—is an unfortunate selection for \$8. It's a great LP showcasing some Stoooge-ly riffs and vocals beyond the edge of sanity, but Au-Go-Go has reissued it again in its entirety with extra tracks!

On top of the heap, the hardcore record collector supreme is Bryan Hutcheson, who spent \$978 on only 21 records. This guy is apparently a Finn-ophile, as evidenced by his high bid of \$225 for the "WC Rajahtaa" LP by Rattus.

Enjoy- ing a rebirth



o f popular is Kääos— EP and several retrospectives—and the values of their records are on the rise. Hutcheson dropped \$28 each on the "Nukke" and "Tuhoääeirakenna Valtio" EPs, and \$80 on their split LP with Rattus. After Kääos disbanded, some of the original members went on to become Riistetyt—Finnish for "The Exploited". This was the band that called their friends in Finland at every stop on their American tour. As you can imagine, the calls were very expensive, but the band told everyone to ask their tour manager in San Diego to pay for the expenses. Chris from BCT (Borderless Countries Tapes) was stung with several thousand dollars worth of phone bills, thereby becoming indigent and unable to keep producing records and tapes without charging high prices for them. If you have any Riistetyt records lying around, you can charge high prices for them, too, for Hutcheson paid \$95 for the "As Prisoners of State" and "Valtion Vankina" LPs. Did anybody out there buy the Tampere SS "Kuollut & Kuopattu" EP reissue from Havoc last year and think it was pretty basic? You're probably clueless as to why the original version of that record is \$52, right?

Speaking of collectible hardcore punk records, we have likely just scratched the surface with the overview of this auction. Perhaps this will offer you some direction if you buy records because of their speculative worth. I hope that's not true of most of you. It's gotta be the music, right? In the next KDViatiOnS we will go a little bit deeper into the unthinkable phenomenon of collectible hardcore with some words from the Vacuum man himself and a review of his aftermath auction (including the many CDs not listed in the first auction and a few titles that were not claimed). To learn more about collectible hardcore, check out the "Trading" pages at <http://www.cleanplate.com/> but steer clear of that straight-edge bilge.

J: Justin
T: Todd
I: Ian Mackaye

This interview happened at the Crest theatre in downtown Sac.

J: This is Justin

T: My name's Todd

I: I'm Ian Mackaye from Fugazi

J: Can you tell us a little bit about "Instruments"?

I: The movie?

J: Yeah.

I: Uh, we've done a movie about instruments,

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subsis-
tence to
the next
you're going to
meal. Of
always the gro-
which we've
is overrated.

11

get you to
place where
find a healthy
course, there's
cery store,
Convenience
done a lot of.

J: Does the crowd tend to take it badly when you ask them to stop crowd surfing?

I: I think that a few people take it badly cause they're the ones who are crowd surfing. I think overall people are probably relieved. In either case, I don't really care. I think our position is that over the years, we watched so many people get sort of abused by those kids. Furthermore, in our history we probably played, I don't know, 900 or 1000 shows, but out of those shows probably there's at least six incidents where people

T: Yeah

I: I'd say probably around 500,000.

T: Wow.

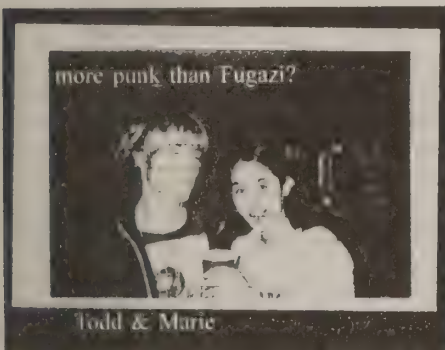
I: So you add up everything together, all the singles and the vinyl versions and the CDs and the tape versions. I'm not sure, 4 or 500,000 I'd imagine though.

T: The follow up to that is that it seems that every label vinyl costs less than CDs when you buy them but in manufacturing it seems that vinyl costs more to manufacture.

I: It's a psychological problem that people, in the beginning CDs cost more to manufacture but all these different plants started to open up, CD plants were available and the prices plum-

This is not a fugazi interview

sort of a visual record. It's a two hour long document. It's not exactly a document or anything, a lot of true stuff. It's not exactly a live concert film but there's some live stuff. It's kind of hard to describe, but we figured that we wanted to be able to represent ourselves visually before somebody else did. So this is our vote of how we should appear.



J: Has it been released yet?

I: It's coming out March 29th, on Dischord as videotape. We're going to try to do screenings if anybody wants to do it, they just need to contact us and we'll work it out. We also made a soundtrack album coming out in April.

T: Um, just want to know where do you eat on tour, it's sort of hard because you're going all over the place, there's like a lot of fast food restaurants, there's a lot of unhealthy stuff out there, so what do you guys, you know?

I: Well, this morning we ate at this place at the Blue Harrah in Reno. It was an excellent vegetarian chain. We're all vegetarians; I'm a vegan. But I've been a vegan since before the beginning of the band and there were moments when it was a little difficult but it's not that hard, you'd be surprised. There's always salad bars, you know you can always buy a salad or you know there's french fries, you know. I mean, it's not great but it's, you know, but it has

will never walk again because they came to see us. I just don't care; it's not worth it to me. I don't care. If one person can't walk, it's not worth all the stage diving and crowd surfing in the world to me. It's just not worth it. So, and if people can't appreciate our concern about our own audiences then you know, tough.

T: Um, there are a lot of a creative independent bands on indie labels that have been touring for years, nobody hardly knows about them. How does a band get their name out on radio stations and record stores and other mass media outlets that only cater to major label bands?

I: I'm assuming you're asking that question cause we have reached a major level but you know we've been together for twelve years. We toured exhaustively. You know, we've been everywhere we can. We play as hard as we can. People seem to like us. I don't know what to say, you know. We play good songs.

J: What do you think of the youth of today, the kids of America?

I: Next question, next question. There's no way to answer that question, cause the generalization is almost abusive. What's the youth of today? What is it?

J: What the kids are turning into.

I: Yeah, which ones?

J: I don't know.

I: You?

J: Yeah, pretty much. I don't know (laughs).

T: Probably everybody, every punk has the Minor Threat album, I just want to know about how many did you guys sell?

I: Altogether?

meted. Suddenly it became way cheaper to make a CD than a vinyl and yet people who are buying records, psychologically are not prepared to pay more than for vinyl. Serious nonsense, cause they think CDs should cost more. The problem is that's there's so special an audience but vinyl people are just the vinyl people. We lose money on our vinyl, always, always.

T: That's what I was thinking, cause vinyl costs a lot.

I: I think it's going to change eventually, you know.

J: You were talking about dog fighting back there as not a traditional sport of dog fighting in America...

I: No, it's a skateboard game.

J: Yeah, can you tell us a little bit about this game?

I: Oh, in '76 or so, me and my friends in D.C. started a sport we called dog fighting and it was where you ride down a hill in an alley and come down the hill on a skateboard, and basically just try to knock the other person off of their skateboard. It was kind of a different game. The skateboard was much, much slower then.

Who loves ya?



INTERVIEW BY SOUNDWAVE AKA THE MILKCRATE BANDIT

Hip-hop music and culture is once again cast into the forefront of popular culture. Commercials, magazine covers, even postage stamps are now reflections of the impact Hip-hop has made on mainstream society. Which raises the question: Why are there hip-hop shows on non-commercial alternative radio? The answer lies here in my interview with Asop of the Living Legends crew.

Over Winter break Asop and I met up at DJ Duggie D's house in our hometown of Fresno, California. Asop hit me off with all the new Living Legends material and we arranged the following interview that took place on March 5 during The Hip-Hop Wreck Center.

ASOP- A
Soundwave- SW
Riff Raff- RR
Blackwolf-BW

SW: Alright, Check it out, I'm about to put Asop live on the air. 1-2, 1-2...It's Soundwave AKA The Milkcrate Bandit. Who's this?

A: Asop.

SW: Wassup Asop?

A: Chillin, Chillin. I'm just watching some crazy Japanese animation right now.

SW: Look out man, that will hurt you if you stare to hard(Laughing). What are you up to?

A: Same old stuff. I just got back from L.A. I was down at the B-boy Summit.

SW: How'd that go?

A: It was cool for the most part, but you know L.A. and police and the way they handle stuff out there. There was about 20,000 people out there on the scene, and they just got crazy man. There was one tagger hitting up on this wall in the area where there was plenty of graffiti going down. And they grabbed him and slammed him on the ground and the whole crowd was like F#\$% that. Oh, excuse my language.

SW: Yeah, look out man, I'd have to hang up on you if you weren't Asop. It's crazy I have a bad reputation for hanging up on callers, people hate me. But it's cool. Hey, my boy Riff Raff, he's the Hip-hop coordinator down here, he's got a question to ask you alright?

A: Yeah, foresho.

RR: By any chance is there gonna be another song with Yuki Harra?

A: Funny, I just talked to her like a couple weeks ago. Yeah, maybe when I get out to

Japan again I'll definitely try to get her on something. I tell her all the time that the people loved her stuff, but she's out there doing her thing.

RR: I just want to say thanks for doing the re-copies on the Area 51 tape which is my favorite Asop tape.

A: Forsho, forsho

RR: Cool, thanks man

A: Yeah, forsho

rhyming contract.

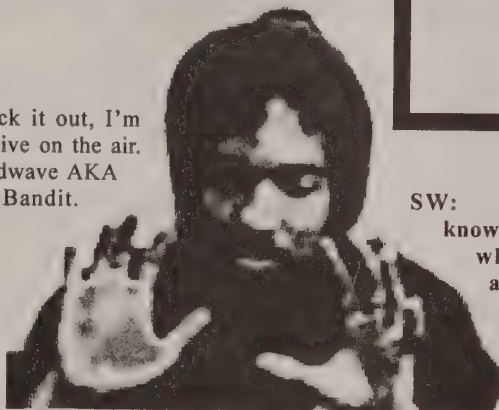
A: Forsho, but you know what I seen her in Japan last time we were out there and she wasn't even tripping. I kept on telling her, "Man we need to do something," but she ain't tripping. She's one of those true B-boys.

SW: But break it down, some people don't know. Who is Asop?

A: Basically, for all of you who don't know who I am. I'm just one [of the] Living Legends, one of the true members that put it

ENCOUNTERS WITH A 'GARAGE EMCEE':

an interview with Asop of the Living Legends



SW: Hey, for those who don't know can you break it down what that question was about? Break'em off with the background information about the Japanese girl so the listeners know what you're talking about.

A: Well, basically she was just one of out folks that Mystik Journeyman hooked up with when they went out to Japan. And, she came out this way; We were all kicking it at Grouch's house back then at the basement and she came through and was just kicking it. And at first she was just kicking it. You know, cute little Japanese girl kicking it around and we were all hype off of that.

SW: Uh-oh!

A: But then, I think me and Eligh was doing that song that day and somebody else was supposed to be on it, maybe Grouch or somebody. But then Grouch got sick and he was like, "Man I'm not gonna be on it." And then she was like, "I got rap." And we was like, You got rap? And we was tripping like, she had been down for like a month already and she hadn't never rapped to nobody so we was like Hell No. You want to rap? You know what I'm saying. And then she rapped and it was tight and we was like, what is this? Like we've known you this long and we didn't get to know other stuff with you? And then she left right after that.

SW: Where'd she go back to?

A: She went back to Tokyo.

SW: Oh, for real, she's from Tokyo?

A: Yeah, Yeah, she's a Tokyo girl.

SW: Wow, Someone over there is going to be pursuing her heavily for some

down for us since the first time we ever really started putting stuff down. Just a true emcee. That's it, I don't got any slogan to drop. Like Yo, I got mad blah blah blah. I just write cold lyrics and rip up cold beats that my crew produces.

SW: Who are the Living Legends?

A: The Living Legends consist of myself, Grouch, Eligh, Aratu who's back in Japan now. DJ Bizzarro, and Mystic Journeymen. And of course Big Murs, freestyle champion. Oh, and Scarab, Scarab is the new member of the Living Legends. Actually Scarab, Eligh and Merse make up a group called Melancholy Gypsies. And then Tom and Grouch make up a group called CMA.

SW: So there's all kind of little units within the Living Legends.

A: Yeah, of course. And then me and the Blackwolf is Asop and the Blackwolf.

SW: Hey, hold up. I thought you were the Blackwolf? I though it was one man?

A: Nah, nah, nah, that's like.. Do you want to talk to that fool?

SW: He's there?

A: Yeah, hold up. Hey, fool come to the phone. He usually doesn't trip on doing public appearances and stuff cuz he don't even care.

SW: So wait, then who's the man in the wolf mask?

BW: (Different voice) That's me.

SW: That's you, and then the Blackwolf is someone else though?

BW: Nah, Nah, Nah, I'm the Blackwolf.

Ain't no other.

SW: (Laughing hysterically) Oooohh, he's on some split personality stuff. OK, can I talk to Asop again?

BW: What you don't want to hear me talk no more?

SW: Nah, it's cool, it's just that little red riding hood is down the street so I mean you gotta go and do your thing.

BW: (laughing) Maybe I'll just come out there and bite cha.

SW: I'm cool man, I already got enough people snapping at me.

A: Man that fool be trippin. Hello.

SW: Yeah, Keep him in check man throw him a biscuit once and awhile. And be sure that wold doesn't try to sell you any tickets.

A: That fool just be eating tapes. He be eating Hella wack emcee tapes. Give that fool a bowl of that stuff and he can eat it all day.

SW: So you and your little duo right there, you and the Blackwolf.

A: We got a new project coming out soon. It's gonna be basically me and him. Killing it. Maybe all the way produced by Grouch, I might have a few tracks from Elusive. I'm trying to get a track from Del but that cat's really busy. He got a new project coming out now too.

SW: How'd you meet up with the Living Legends? Are you from Oakland?

A: No, I'm actually from Fresno. Well, I'm originally from Vegas but I moved to Fresno after I was seven. And then I started rapping out here with Asia, Planet Asia. And we had a crew out here, Yard Massive known as the Shoolyard before then. And it was just stagnant out here in Fresno. There's no Mecca for hip-hop out here. People listen to hip-hop, don't get me wrong. I came from here so there's definitely hip-hop here, but there's nowhere to do it. You can try to get show but people wasn't trying to feel any real hip-hop stuff. It was really gangster oriented out here. So, I had to mash out to the bay. I started trying to put it down, and I basically met Journeymen up there at this thing they had called Underground Survivors. It was just a tight-ass underground event where you could just go and just emcees could really go up there and do whatever they felt like they needed to do in the hip-hop world, without it being like get on the Mic and battle everyone in the room. You could get up on the Mic and do written lyrics or a cold freestyle. But it was just you up against yourself, so you really had to shine. When I did that, just about every emcee in the bay area that's underground, as far as fools that I recognize, they were all there.

[Note: 20 SECONDS OF THE INTERVIEW WERE LOST AT THIS POINT BECAUSE THE TAPE THAT I WAS RECORD-

A: For me it's all about respect, If your sh-, oh excuse my language again, but if your stuffs fresh people are gonna wanting to know wassup with it. And that's the basis of it, I'm looking for people to respect what I do. Don't get me wrong, I love to get cash for it and everything but I do it more for the respect of the people.

SW: Also, I wanted to ask you..How'd you meet up with Blackwolf? Did you meet in Fresno?

A: Well, the Blackwolf basically... You know what I don't where he's from.

SW: He's just been coming around since your childhood?

A: He's kinda like a guardian angel. I don't know where he came from. I'm trying to kick that fool out all the time but he just comes right back.

SW: W e ' r e



about to play a song from the *Superhuman*. Have you been pushing this tape in the Bay Area?

A: I'm a real eccentric cat when it comes to selling my music. I sell a lot of it by hand, most people have probably gotten it straight from me. At a show or somewhere in the city. Other than that I got it at Amoeba in Berkeley and S.F. and on the website www.mystik-journeymen.com. we sell a lot of stuff over the internet, a lot of our fans are people on the internet or at least internet accessible.

SW: That's a good way to come up on some fresh hip-hop. I hate computers but for hip-hop you can't knock it.

A: The internet is probably the first time computers got a sense of humanity. Now you can talk, listen and chat. Before the information superhighway people would just get on by themselves and just being in front of the computer like it was a person. I like the internet, I like the fact that right now you could probably

get on right now and there's probably someone dropping a phat discussion.

SW: Tell me the concept behind "As Good As it Gets", the song I'm about to play right now.

A: I was getting a lot of slack from fans and fellow emcees around me and different characters telling me, "Man why don't your music get a little bit crispier and more clearer?" And I never cared about that. I'm a grunge band. I'm a garage emcee. I just do it and put it out. I'm not looking for the world to be all hype off it and ready for it to hit the radio just yet.

SW: Forget the radio, you just need KDVS 90.3 and all the college stations to be representing. That's where hip-hop lives. Hip-hop has gone in and out of importance in popular culture. Every few years people are saying hip-hop is dead it's never coming back. But college radio has always represented hip-hop consistently throughout the years. That's what inspires me to do my show.

A: The reason I called it "As Good As It Gets" is because I don't get no better. I'm always gonna be like this. Like you said I am what I am right now consistently. People can say, ahh that new stuff is fresh, but really that stuff I did at first was fresh. It was fresh for it's time. So I called the album "As Good As it Gets" because basically that's as good as it was gonna get, for the person who wondered how good it was gonna get.

SW: What can we see from you in the future and how soon?

A: My new project's in the works right now. And you can hear it if you come to the concert were doing this weekend in Santa Cruz.

SW: Alright, last question. Wassup? Can you bust?

A: (Laughing) Forsho, forsho!

Asop proceeded to bless us all with a fresh, acapella freestyle before I played two songs that included him (and the Blackwolf). Here lies the answer to the question I posed at the beginning of the interview. Hip-hop is on KDVS because of garage emcees like Asop and the Living Legends. These emcees are more concerned with earning respect than making money on commercial radio stations. Hip-hop may temporarily be on every commercial radio station 24 hours a day (as well as MTV, BET and postage stamps). But there still remains the backbone of hip-hop that will always be present. This backbone is present no matter how much money is in the music industry and it consists of the B-boy willing to rock any community function, even if it's in a garage. It also consists of KDVS Deejays, who do shows for respect and a desire to represent the true elements of hip-hop.

The Weird Lovemakers

Hector:
is bad, but life
of—low wage

Rockin' out
is good, sort
jobs.

Justin: Are
there lots of places
to play?

Hector: No.

Jason: Well there are



Hector



Greg



Jason



Gerard

It was a Tuesday night during Justin's radio show, and the Weird Lovemakers were rockin' hard. After their performance, punk deejays Todd Urick and Justin Kable asked these kind fellows all of the hard hitting questions, while the rest of us listened attentively in the back-ground....

Justin: I'm here in Studio B with Todd and the Weird Lovemakers. Hi guys.

All: Hey!

Todd: So why don't you guys all introduce yourselves.

Gerard: I'm Gerard the drummer.

Greg: I'm Greg, one of the guitar players. I sing too.

Hector: I'm Hector; I play bass and I sing.

Jason: I'm Jason; I play guitar and I don't sing much.

Justin: Alright, you fit a lot of rockin' into 33 minutes there. So anyways, you're from Tucson, is that it?

All: Yeah, right!

Justin: How's life, how's punk, how's rockin' out down there?

Greg: Fair to middlin' (laughter). It's always fair to middling in Tucson.

more than other towns we've been in.

Gerard: I like Tucson as far as we have friends that come and see us play, but, I mean, the scene's not totally happening.

Greg: No, most of our friends never come see us play. All our friends hate our band.

Gerard: All my friends come.

Greg: All your teacher friends.

Justin: Are you a teacher?

Gerard: Yeah.

Justin: What kind of kids or adults do you teach?

Greg: Retards

Gerard: -at least they are when they finish my class. No, I teach 7th and 8th grade English.

Justin: Oh, that must be terrible.

Gerard: No, it's fun. The kids are obnoxious. I mean, I think it takes an obnoxious guy like me to handle those obnoxious little guys. **Greg:** The best thing is they come to our shows and they yell, "Mr. Schumacher, Mr. Schumacher!" It's like *To Sir, With Love*.

Justin: That's pretty incredible. Are there a lot of places to play? Do you get a lot of shows there?

Jason: We keep pretty busy.

Gerard: We survive.

Jason: We play house parties and stuff.

Justin: Tell us about the newest album's label.

Gerard: Well we love Blake, who's the owner of Empty Records; he's

a great guy.

Greg: I wouldn't go that far...love?

Gerard: Well, I love Blake, I think he's a great guy.

Hector: and Megan

Greg: oh, now Megan I love...

Gerard: They're great people and we're just happy as hell to be on their label. We really don't know how well it's selling — they never really tell us...

Jason: They say we'd know if was doing really good or really bad, so it must be average.

Justin: Do you have a contract with Empty or anything? You planning on following it up?

Jason: Yeah, we're gonna record another album, probably in like a month or two with a lot of the stuff we played here tonight. We're hoping to record it with Tim Kerr which will be in March. He said he was into doing it; we just have to figure out a time.

Justin: Have you ever worked with him before?

Jason: No, never. Our roadie has, he's in some other bands. He from the Fells. (into talks about how Heath, the roadie, does excellent Alf impressions, however, he does not do any on

sing it like you microphone. 15 seems yell into the

Greg: Thank you very much (with a faux larengitis whis- per)

Todd: How do you sing like that without losing your voice?

Greg: Lots of lozenges, and those little honeybears. I just suck them out of the corner of my mouth when I'm in the car.

Todd: How long have you been singing?

Greg: The first hardcore band I was in I was fifteen, I sang a little; I was only the part time singer. But ever since I was fifteen, and now I'm 31, do the math.

Todd: Somebody else in the band said that they spent some time in Cleveland.

Jason: Oh no, I was in Columbus.

Todd: Columbus, okay.

Jason: Yeah I lived in Columbus, Ohio for a couple of years.

Greg: (clapping) I love that story.

Todd: ...'cause you pulled all of those Ohio records

Jason: All right, old Ohio stuff, yeah, I like a lot of late 70s American punk stuff, the Cleveland stuff in particular, like the Bizarros and the Rubber City Rebels, they are great bands out of Akron.

Todd: So is that the kind of stuff that you're inspired to play?

Jason: I'm a big Devo fan, I mean from Ohio and obviously the Pagans and the Dead Boys and I don't know, the Cramps, all these bands. Ohio has a disproportionate amount of amazing bands. You know, for such a lousy state, maybe it wasn't that awful, but it wasn't super fine. I guess that's why all the bands come from there, but yeah, a lot of that stuff.

Todd: What's your favorite stuff that you listen to now?

Jason: I listen to a lot you know, whatever, all over the place. We all have pretty all over the place tastes. I like a lot of old New Wave still, Gary Numan. I like a lot of dub like King Tubby. I pulled some stuff out from your stacks like the Embarrassment: they are a band from Kansas that I like a lot, I grew up with, kind of. They were around the same time I was growing up there. I like the Micronauts, the Wipers, you know, Real Kids. It's a lot of the stuff actually that right now a lot of people seem to like... the Killed By Death type American punk, as well, you know. And a lot of jazz...it's true. (laughter)

Justin: How's this tour been so far? Any near death experiences? Wild stories?

Greg: Hector got stung by bees...

Hector: I didn't get stung by bees...well it's been pretty fun, lots of drinking. On my part at least.

Justin: Are you heading up to Chico next, or where's it going, is it coming back down here or are you just going up north?

Gerard: We're going up North and coming back down to Arizona again.

Greg: I won 150 nickels in Reno.

Justin: How many nickels did you go with?

Greg: About two dollars worth.

Todd: How do you milk the free drinks?

Greg: You play the nickel slots slowly and delicately, like you would a woman, and if you stay there long enough, they'll bring you drinks. But you got to tip them, so it cost a dollar or something.

Justin: Alright, so you're a teacher (to Gerard), what do all you do, are any of you doctors, neurosurgeons?

Greg: I'm a cobbler.

Jason: Hector's a teacher.

Hector: I was, I hated it. I couldn't do it.

Justin: What did you guys, meet at the school or something?

Jason: No, he teaches real people

Hector: No, I was a graduate student but now I'm just a temp...I'm a secretary.

Todd: One more thing. You have two CDs out and how many seven inches?

Greg: two splits

Jason: ...and one legit, all us seven inch. It's maybe 55 songs or something. We're on a bunch of comps and stuff.

Justin: You guys want to read off an address or anything where people could write you or what not.

Gerard: yeah, Po box 3775, Tucson, Arizona 85722, and email address, well the email, I don't want to read the email address. I hate that over the air, you have to see it printed. (sorry, but you actually won't see it in print)

Todd: Hey, I wrote you guys once, and you never wrote me back.

Greg: you forgot the payola

Jason: that's cause you didn't write us email

Justin: anything else you want to say to the world?

Jason: Stay in school.

the air. Later, we discovered that it was probably good he didn't. Although the impressions were excellent, the content was questionable)

Todd: I notice lyrically, your songs are different than a lot of bands songs-they sort of tell stories. Who writes the lyrics?

Hector: We both do-we split.

Todd: Like "Trailer Ann?"

Hector: I don't know. I probably came up with it at work just fantasizing about a stoner rocker girl asking me to move in with her. It's her singing, not me, supposedly.

Todd: So you guys were talkin' about chicks in the van. You guys went to the Mustang Ranch?

Hector: Oh yeah. We kinda ran out of there.

Jason:



We ran in there and ran out, we were in there for about a grand total of thirty-five seconds.

Todd: What were you expecting?

Greg: Let me tell the story since I was the one left holding the bag. So these guys have wanted to go to the Mustang Ranch more than me, well except for Hector, they were just like, "come on let's go" and I'm like no, but Jason had his heart set on it tonight so we're like o.k. So we walk in there and it's like something out of this weird adolescent fantasy, just like these five women dressed in lingerie come out and there just like smiling at us like, [Jason: sort of like this lost, vacant smile]... "we are your play things what would you like?" And that creeped us out, but I was just like "Okay, it will be embarrassing.

Todd: Were you there just for conversation or something?

Greg: ... We were just gonna drink and check it out, just to say we were there. So those guys...I didn't even see they left. They ditched me. I turned around and they were gone. I just figured if we got a drink we could leave...

Jason: The madame came out and said, "it's okay girls, relax, they're not doing anything" Greg: so that's our cool Mustang Ranch story.

Todd: Just get a beer there huh?

Greg: We didn't even get a beer! Those guys ran. I got a book of matches. I'm pretty cool.

Todd: Well anyhow...Greg, I notice you have a pretty enduring voice. When you

INTERVIEW BY BEN ARP

KDVIations

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ists?

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Holocaust Theory is the brainchild of Scott Beebe and James Vietzke; their sound can be described as a fusion between power noise industrial and death industrial. While their name is sure to raise controversy, it is well documented that the name isn't supposed to relate to "the Holocaust" but to what Scott and James refer to as the "Holocaust" of mankind. Names aside, HT is a great upcoming act and Scott's label, Possessive Blindfold, has been releasing some exciting stuff as well distributing some of the better harsh power noise from Europe to the United States. I had the chance to catch up with Scott and James over email as they prepared to leave for a festival in Europe. Here is what they had to say:

HT: For us, our inspiration comes from everyday life, everything around us that we see and hear. Usually from the media and the news, all the violence and death and sickness and the natural disasters all around us, the beginning and ending of the world. All this has become an inspiration to write music and create the sounds that we do.

Ben: Did you notice a different response at all to the HT material on the Exoskeleton tour as compared to live dates in the

done a remix for PAL.

Ben: What happened to Rain Phase Three and Rain Phase Four?

HT: We thought it would be more interesting to skip phase three and four, for this album. Hoping that people would actually pay attention. What we plan on doing is putting phase three and four on vinyl or cd single, perhaps a limited release? We still have not decided yet, but we'll figure something out. This seems to have been a good decision on our behalf, like said, it just makes things a little more interesting.

Ben: Are any tours in the works for any of your projects or side projects?

Scott: well at this point

AN INTERVIEW WITH

HOLocaust THEORY

Ben: *Inception of Eradication* appears to have a more aggressive sound when compared to *Proclaimed Visions*. Any particular reasons for this?

HT: The reason this release is a bit more aggressive than the first one is because we didn't want to do the exact same thing. We feel no matter what it is in life, it's very important to expand and grow. The last thing we want to do is the same thing over and over, and be predictable. But in no means did we feel like we had to change or had to do anything different at any specific time, something like that just happens naturally, it can't be forced to happen and sound good. This is just who we are, as a band we are still growing!

Ben: I know that Scott moved the label to LA recently. How will this affect the future of Holocaust Theory since I know James is still in the SF area?

James: This does not affect H.T. greatly. The only thing is that we don't see each other or talk as much. But I fly down pretty often and then we'll work on material for the future. Things may go a bit slower right now due to the label keeping Scott busy and our side projects keeping us busy, and getting ready for our trip to Europe and our U.S. shows with Noisex and Sonar in April. But were looking to change all that.

Scott: James is right, it hasn't affected us a great deal. Granted we don't have the communication we had but we still are in contact two or three times a week and James comes down alot. I am planning on returning to Northern CA very soon though.

Ben: Where does your inspiration for song construction come? Any particular art-

past?

HT: Not too much. People seemed to enjoy it as much now as they did back then. I believe there were a few people that came expecting the old H.T. and the dark atmospheric sounds that we used to play. But instead got a taste of the new, and the heavier percussion side of us. The truth of the matter is that we don't really feel we changed drastically, if you listen to the new album your still going to hear the same dark sounds as before, just with more heavy drum sequences.

Ben: How have the Savak and ZymOsiz projects influenced the HT sound (if at all)?

James: I don't think the projects influence the H.T. sound at all, or vice versa. The whole point of having projects is so that they sound different. I believe that you take elements from one project and use them in another project with some new sounds and ideas and concepts, but not influences.

Scott: Yeah, our side projects do not effect the HT sounds. When we decided to launch our side projects, that was the main reason to do them. To sound different than HT.

Ben: You were remixed by Noisex and Gridlock on this new album... any stories behind either of those mixes? Is HT involved in any remixes projects right now?

Scott: Basically, we just asked. Both Gridlock and Noisex were cool with it. We are supposed to be remixing Gridlock but we are in the process of doing a track for Injury and Savak has

we just played a Zymosiz/Savak show at Das Bunker on 2/19 and that went really well. We will be playing the Noize Terror Festival on 2/27 in Waregem, Belgium with Sonar, Noisex, Pierrepont, Stin Scatzor, and Suicide Commando. At this show we will be doing HT/Savak/Zymosiz tracks. In April, we will be doing the Noise Injection Tour with Sonar and Noisex. This will also be HT/Savak/Zymosiz. And then in the spring most likely some CA shows in Sacramento and Bakersfield. Ben, aren't you playing the Sacramento show with us? (ed. - This show will be happening Monday, April 12 at Bojangles and, yes, Ben will be spinning between sets.)

Ben: How has the new album gone over in Europe?

Scott: The CD has gone over pretty well in Europe. We do need better distribution though.

Ben: Are you planning to tour Europe at all... if so, who will you be touring with?

Scott: At this point, just the Noize Terror Festival on 2/27 and maybe some more shows with Noisex.

Ben: Finally, the sound on the new album is very different than your first album. Did you change the equipment you used or just try new things with what you already had at your disposal?

HT: We basically did both.

You can find out all you need to know about Holocaust Theory and Possessive Blindfold Recordings at their web site, <http://www.possessive-blindfold.com/> or by emailing Scott at info@possessive-blindfold.com.

INTERVIEWED BY BEN ARP

Noisex is just one of the many faces of Raoul Roucka. The Noisex sound tends to differ each album but has a steady theme of noise and harshness to it. Noisex recently released a double CD of material, titled Ignarrgance, on Ant-Zen. I got the opportunity to do an email interview with Raoul R. as he geared up for the Noise Injection '99 tour. Here is what he had to say:

Ben: How did Noisex start? Were you in other projects first or was Noisex your first project?

Noisex: At first, i started 1990 with my Noisy activities under name T:U:T:P (The Unbelievable T.V. Preacher). Mainly it depends to NOISEX, that it was much more Experimental and Noisier. After two Years of testing i changed into more Rhythmic-Industrial style. Then i called it NOISEX.

Ben: What influences Noisex? Any particular artists, ideas, themes?

Noisex: At the beginning, my Main influences were: NURSE WITH WOUND; SKINNY PUPPY; BLACKHOUSE; LA NOMENKLATUR and especially ESPLENDOR GEOMETRICO.

Ben: What made you want to create electronic/noise music?

Noisex: To work free of any Technical-borders. To make music by your own. The great feelings which Noise-Rhythms can bring!

Ben: How did you become a part of Ant-Zen?

Noisex: I know Stefan Alt for a long time. At first I Released "Out Of Order" at Mental Ulcer Forges Of Rudy :W:. After that, S.Alt asked me, if i'm interested to change to ANT-ZEN. So, why not! We are a Big Family. Nobody cares!

Ben: What is your studio set-up like? Do you work mainly with devices or is Noisex done on computer?

Noisex: Both! It depends. Sometimes I work with Analog and Digital Stuff. This is the Reason, I prefer working alone. I can do whatever I want!

Ben: How does Noisex work as a live act? Do you perform alone or are there other people involved?

Noisex: Usually, I perform alone but sometimes I have some Guests with me on Stage.

Ben: How was the first U.S. tour for Noisex? When will you tour the States again?

Noisex: The first Tour was absolutely great and stressy! It was very interesting, to see the reac-

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tion for

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out of Europe. planning to U.S. in April I'm looking forward!

Ben: What is the message behind the new release, *Ignarrgance*?

Noisex: Mainly it's just a kind of Wordgame like NOISEX. It's up to you, what do you think about Ignorance and Arrogance.

Ben: I've noticed your sound has changed from the sound you had on the *Out of Order* album.

Is this a natural evolution or did you decide to try something different on *Over and Out* and *Ignarrgance*?

Noisex: No, i think it's just a natural evolution. You can notice it also at other Industrial projects like IMMINENT STARVATION; P.A:L; HYPNOSKULL etc. I think, it makes Industrial music much more interesting if there is a mixture with other Music styles like Drum N' Bass, BigBeat, HcoreTechno etc.

Ben: What is the power noise scene like in Germany?

Noisex: I think it differs absolutely to each other Country. It is much more closer to the "normal" Independent scene. If you compare German Playlists with others, you will see the difference.

Ben: How does it compare to what you saw while touring the U.S.?

Noisex: I think, there were Industrial People and Downstairs or Outside were the Goth, Wave-electro people waitin for the Party. But i don't care about! I hope, next time more people feel free for Industrial Music! We don't bite!

Ben: There appears to be a growing scene here in the United States. How do you feel about the growing number of American artists creating power noise?

Noisex: That's what i mean, less musicians in America feel free for experiments. There are very good Electro/EBM-Techno Bands. They just have to be more interested or Open-minded for other styles.

Ben: How often are you approached for remixes? Do you like remixing other

projects?

Noisex: I love Remixing! For me it is very interesting to work with other Material. I take each RMX-chance!—

Ben: What are you working on right now? Any new side projects? More Noisex?

Noisex: Actually, i'm working on the Mastering for a Hymen release "Ultra Instinct". It is a much Harder Industrial Stuff as NOISEX. Besides I'm working on new Stuff but not Really intusiastic. I need some Holidays! Naja, I'm thinking about a new show, that's enough Brainattack!

Ben: Have you collaborated with any other Ant-Zen artists?

Noisex: Not really, but I'm thinking about a sideproject together with Patrick Stevens of Hypnoskull!

Ben: Have you heard any good projects lately? What are they?

Noisex: My Faves for 1998 are: Beefcake, Aphrodite, Panacea, Zymosis, all Ant-Zen Acts.

Ben: I must ask as my final question... who's idea was it to include the Noisex condom in the *Ignarrgance* box set?

Noisex: Hmm, i think at first it was my idea and lately S.Alt realized it. What do you think about? No good idea? Funny isn't it?

You can reach Noisex on the world wide web at <http://www.infrarot.de/home/noisex/>



MONDAY

mid - 2 AM
DJ Will
Good Music
"Hip hop and all things related"

alt. w/
DJ Parlay
One Last Time
"The phattest hip-hop show this side of the 'ole Miss. with a mix of reggae, MC-ing, and other good shit."

2 - 4 AM
DJ Who and DJ Stutter
Not Offbeat
"Jazz and Indie Rock for those with taste; mixed in with Stutter's st-st-stuttering and Who's brilliant banter."

4 - 6 AM
Lisa and Nikki
Let's Go!
"Every type of punk. Be aware and listen . . . and call."

6 - 8:30 AM
Jackie and Kassia
Slumber Party
"High energy fun-filled airwaves featuring your favorite divas Jackie and Kassia . . . and we play music, too! Give us a jingle and we'll kick down whatever you want! It's always a surprise — electronic, hip hop, drum and bass, jazz, blues, funk, and international flavor, live showcases. Let us rock your world!"

8:30 to 9:30 AM
The Pat and Mark Show
Hosted by Patrick McGilvray and Mark LaScola
"A talk show featuring commentary on social, political, and environmental issues from a progressive angle. Calls are welcomed."

9:30 AM - noon
Sara
Gatsby's Great Gala
"Eclectic mix of classical, movie scores and soundtracks, world music, folk, jazz, spoken word, "old music" — all that sappy stuff."

noon - 2:30 PM
Michael Mercury
The Center of the Universe
"Call in astrology and relationships talk radio"

2:30 - 5 PM
Grass Belong on Head
"Papua New Guinea: It's closer than you think."

5 - 6 PM
Printed Matter on the Air
Hosted by Elisabeth Sherwin
"Writers and authors are interviewed on the air."
alt. w/
Better Live Than Dead
Hosted by Don Dudley
"A variety of topics are presented, especially those related to UC Davis and the surrounding community."

6 - 8 PM
Todd Urlick
Hometown Atrocities
"Underground rock 'n' roll from indie rock to hardcore from 60's to present with emphasis on new releases, punk, and garage."

8- 10 PM
DJ Sakura

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Music By Kill
"An eclectic subgenres of emphasis on damaged punk."
Which to Yourself
mix of different punk with an emo-core and art-

alt. w/
Erich Zann
Chthonic Completion
"Dark atmospheres, death industrial, power electronics, ritual ambience, and drones both calm and unnerving. Sonically punishing and mysterious locations filled with the voices of the dead and dreaming."

10 PM - mid
dr_XeNo
TeK-IndUced EuPHoRIA
"Live PLURy mixes for all tha CandEEKidz"
alt. w/
Brian
Sound
"electronic/experimental"

TUESDAY

mid - 2 AM
Mick Mucus
Mick Mucus' Hardcore Party
"The only show."

2 - 4 AM
Mad Hatter
The Tea Party
"Consisting of hardcore gabber, funky breaks, hip hop, rubber chickens, and Pez."

4 - 6 AM
Lil'Timmy
I HATE CALLERS
"Punk and what not."
alt. w/
Janie
Corrupting your Radio
"Old-school punk, British, some oi, streetpunk."

6 - 8:30 AM
Boonshy BaraKanatacKanacornKid and James
The Manic Hour
"The Best Punk/Hardcore Known to the Human Race (Yeah, We're Humans!), Plus Anything Else We Deem Worthy!"

8:30 - 9 AM
Making Contact
Produced by the National Radio Project, Oakland
"An international radio program seeking to create connections between people, vital ideas, and important information."

9 - 9:30 AM
Latino USA
A Production partnership of the Center for Mexican-American Studies at KUT-FM at the University of Texas at Austin and is distributed by National Public Radio.
"The journal of Latino news and culture."

9:30 AM - noon
Zero
Disco Inferno
"Hardcore/Techno/Jungle/Industrial/Your Mom"

noon - 2:30 PM
No one scheduled, yet

2:30 - 5 PM
DJ Toasty

Japanese for Everyone: Ogenki Clinic
"Cry of the Otaku:" In this episode, DJ Toasty continues his journey to Edo, encountering the Toasty no senshi. Also, a mysterious new enemy, Dangaio appears."

5 - 6 PM
Millenium Watch
Hosted by Rose Anne DeCristoforo
"A variety of topics are covered. Interviews with your favorite stars are featured frequently."

alt. w/
Open Hearings
Hosted by Robert Reed
"A hidden history of the drug war. Don't miss this mind-blowing teach-in, especially if you're a prohibitionist."

6 - 7 PM
AGGIE TALK
"UC Davis Aggie sports talk."

7 - 8 PM
KDVS Radio Theater
"Original, locally produced and classic audio plays."

8 - 9 PM
Hard Hat Mack
6581 SID
"One hour of pure Commodore 64 music, circa 1982-1986. This is some of the coolest, funnest music ever, so tune in!"

9 - 11 PM
Justin & the Evil Spider
All That with a Twist
"A rockin good time. Two goons on the air playing catchy punk."

11 PM - mid
Timothy J. Matranga
Surf/Psych Hour
"Surf one week, psych the next, then surf and psych, and then back to surf, etc. etc."

WEDNESDAY

mid - 2 AM
Kevin Reed
Kevin Reed Show
"Jazz"
alt. w/
DJ NIX Biscuit
Kitty Kat Pinn Jam
"Jungle - Hip Hop and the other stuff"

2 - 4 AM
Dr. Chris & The King of Spades
Wake up and get funky
"Nate Temple and I are going to play punk and indie rock one week and play hip-hop the next week. etc. etc."

4 - 6 AM
n-cognito
N-Cognito's Radio Show
"Classical, little kid stuff. Good music."

6 - 8:30 AM
Bill Wagman
Mr. Wagman's Neighborhood
"A mix of folk, rock, Celtic, roots music, and the occasional piece of cheese."

8:30 - 9:30 AM
The Telco Hour - NEW!!
Hosted by Darrick Servis

"News and discussion covering trends within the telecommunications and computer industries. Tune in to discuss and learn about Linux, the open source movement, HDTV, digital cable, micro broadcasting, etc. In this age of neighborhood surveillance cameras and target marketing, learn how to make technology work for you."

9:30 - noon

Sam P. Syrup

"Psyche/Indian/Middle Eastern/Psyche"

noon - 2:30 PM

DJ Porta Irie

The Reggae Roots Session

"Roots Reggae, Some Dancehall, a whole lot of Dub, and some hip hop thrown in for fun."

2:30 - 5 PM

T-Bone

Iconoclasm for your mind

"Enough indie rock and jazz for a monkey on a rock. Lots of guests and requests."

5 - 5:30 PM

Sex Talk

Hosted by Mariah Faris, Jennifer Wong, and Charles Inada

"We are trained student counselors who provide information, resources, peer support, and counseling for students on sexually related topics. Among the topics we address are birth control, pregnancy alternatives, sexually-transmitted diseases (STD's), relationships, sex roles and sexuality. Peer counselors are available on an appointment, drop in, or telephone basis. Peer counselors are available to lead outreach programs for groups. To request a program from the Health Advocates, call Health Education Program at 752-9652."

5:30 - 6:30 PM

Health Advocates

Hosted by Melanie Coronel, Marc Hassid, and Rachel McKinnon

"Health Advocates are peer educators serving the Davis community with free counseling, presentations, and nutritional assessments. We're trained in areas of nutrition, stress management, eating disorders, alcohol and drug use, and general health and wellness issues. We can be contacted at 752-9651 or by stopping by our office in Cowell Health Center."

-Sex Talk and Health Advocates alternate with **WorldWide SoapBox - NEW!!**

hosted by Matt Sharratt

"Worldwide Soapbox is a highly interactive political/social talk show broadcast on the television, radio, and internet. It endeavors to entertain and educate a global audience by exposing its members to viewpoints that they might otherwise not encounter, while also giving them a voice with which to share their own opinions. The subject matter will typically consist of a thick sauce of humor, sociology, sex, religion, economics, and philosophy all over a tempting bed of politics."

Audience members can communicate with WorldWide SoapBox in person, by telephone, fax, e-mail, or internet discussion group. Check it out at worldwidesoapbox.com

6 - 8 PM

Ben

Electronic School

"All right, tonight we're going to do something extremely fun. It's called Electronic School. Stop whining, you listeners are soft, you lack discipline, well I've got news for you, you're mine now, you belong to me. No more complaining, no more DJ Ben I want to hear the same Rammstein song. . . nothing."

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There is no

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Ramen stein."

8 - 10 PM

DJ TAO

The Insomniac

Jungle

Show

"Mostly a mix-show of drum and bass and jungle. An assault of urban breakbeat music culture. Droppin' new releases as well as classics. Big-ups to all Junglists."

10 PM - mid

RiffRaff

Soundbombing

"I own the Sacramento hip-hop airwaves."

THURSDAY

mid - 3 AM

DJ Tanner

ZigaZigha

"Everything a kid could want - indie rock to surf to electronica."

alt. w/

Soundwake AKA The Milkcrate Bandit

Hip-Hop Wreck Center

"Hip hop the way it was meant to be heard. Freshest New Shit, Dopest Freestyles, and many guests."

3 - 6 AM

Tyrant and Pubes

Donkey Punchers

"We will be featuring DJs who mix, scratch, juggle, and live with their parents."

alt. w/

David Ogilvy

Scrofula

"An ever-changing exploration of the vinyl library."

6 - 8:30 AM

Josh and Dave

Dave and Josh Hit the Fan

"Jazz rooted collective with crazy people in the studio."

8:30 - 9:00 AM

CounterSpin - NEW!!

"A weekly radio show from Fairness and Accuracy in Reporting (FAIR), hosted by Janine Jackson and Steve Rendall. CounterSpin provides a critical examination of the major stories every week, and exposes what the mainstream media might have missed in their own coverage. By combining lively discussion and thoughtful critique, CounterSpin is unlike any other show on the dial."

9 - 9:30 AM

Ontological Anarchy

Hosted by Sean Logan

"Theory and practice of radical anti-Capitalism in everyday life."

9:30 AM - noon

Big Ash

Big Ash's Bowl O' Chili

"Lovin' Never Tasted So Good! It's Pure Blues and Soul to please your dancin' feet."

noon - 2:30 PM

Dr Dan and Sideshow Anton

Spatula Free Radio

"Grindy, surfy, hardcore, ass-filled fun! (without spatulas)."

2:30 - 5 PM

Celeste Alvarado

The Sonic - Satellite

"An upbeat mix of reggae, latin, dancehall and anything to get you groovin'. Not recommended for the humor impaired."

alt. w/

Johnathan Greathouse

Homegrown House

"House, Disco, Techno, Funk!"

5 - 6 PM

Speaking in Tongues

Hosted by Richard Estes and Ron Glick

"A unique show featuring discussion and interviews about labor, environmental, social, and political issues affecting people locally as well as globally."

6 - 8 PM

Mona

Indie Rock Cul-de-Sac

"Indie rock and pop."

8 - 10 PM

Megan

Chicks and Cars

"Hormone addled adolescents making music about their obsessions in primal fashion, with excursions into their world after frat-parties were abandoned for freak-outs, but we'll before they became mechanics or lawyers."

10 - 11 PM

KDVS TOP TEN

"Based on weekly airplay."

11 PM - mid

LIVE IN STUDIO A

"Bands play live on the air."

FRIDAY

mid - 3 AM

Rijk

Säätikin Sükläkuoretettua Paskää

"Usually a hardcore/grind show focusing on no scene in particular. Sometimes I wimp out and play rugged motor city rawk and roll or 77-83 punk rarities. Intense is the word. Quite possibly \$3000 worth of collectible records each week."

3 - 6 AM

Steve Martin

Trailer Park Fantasy Hour

"Some indie pop, some trip hop, some rap, techno, or brit-rock."

alt. w/

Phatboy

Grimy Time

"Hip hop beats and random conversations for those late night listeners in search for insanity."

6 - 8:30 AM

Brian Hew

Whada!!

"Eclectic programming."

8:30 - 9:30 AM

It's a Public Affair - NEW!!

Hosted by La Paloma

"Discussion of matters relevant to students: from entertainment to globalization to Davis's open container law. If it affects students, it gets air time."

alt. w/

Doublespeak - NEW!!

Hosted by Aaron and Josh

"A talk show dealing with the issues of free speech and

KDVS 90.3 FM

Spring 1999 Program Grid

Live Internet Broadcast - <http://www.kdvs.org>

	MONDAY	TUESDAY	WEDNESDAY
12:00AM	DJ Will - "Good Music" HIP HOP alt w/ DJ Parlay - "One Last Time"	Mick Mucus "Mick Mucus' H.C Party - The Chicken Years" ECLECTIC	Kevin Reed - "Kevin Reed Show" JAZZ alt w/ - "DJ NIX Biscuit - "Kitty Kat Plum Jam" HIP-HOP/JUNGLE
2:00AM	DJ Who & DJ Stutter "Not Offbeat" JAZZ/INDIE ROCK	Mad Hatter "The Tea Party" HIP-HOP/TEKNO	Dr. Chris and The King of Spades "Wake Up and Get Funky" HIP-HOP/INDIE ROCK/PUNK
4:00AM	Lisa & Nikki "Let's Go!" PUNK	Lil' Timmy - "I HATE CALLERS" ROCK/INDIE/ALTERNATIVE/PUNK/ HARDCORE/OI alt w/ Janie - "Corrupting Your Radio"	n-cognito "N-Cognito's Radio Show" CLASSICAL/LITTLE KID STUFF
6:00AM	Jackie & Kassia "Slumber Party" ECLECTIC/ HIP-HOP/JAZZ/ELEC- TRONIC	Bonnshy BaraKanatacKanacomKid and James "The Manic Hour" SKA/PUNK/HARDCORE	Bill Wagman "Mr. Wagman's Neighborhood" ECLECTIC
8:30AM	THE PAT AND MARK SHOW		
9:30AM	Sara "Gatsby's Great Gala" CLASSICAL/WORLD/MOVIES/ ECLECTIC	Zero "Disco Inferno" HARDCORE/TECHNO/JUNGLE/ INDUSTRIAL/YOUR MOM	Sam P. Syrup PSYCHE/INDIAN/MIDDLE EASTERN
Noon	Michael Mercury "The Center of the Universe" ASTROLOGY/RELATIONSHIP TALK	NO ONE SCHEDULED...YET	DJ Porta Irie "The Reggae Roots Session" REGGAE
2:30PM	DJ Toasty "Japanese for Everyone: Ogenki Clinic" J-POP	"Grass Belong on Head" OTHER	T-Bone "Iconoclasm for Your mind" JAZZ/INDIE ROCK
5:00PM	BETTER LIVE THAN DEAD ALTERNATING W/ PRINTED MATTER ON THE AIR	MILLENNIUM WATCH ALT. W/ OPEN HEARINGS	SEX TALK/HEALTH ADVOCATES ALT. W/ WORLDWIDE SOAPBOX
6:00PM	Todd Urick "Hometown Atrocities" SURF / PUNK / HARDCORE / ROCK / NO FUN	AGGIE TALK	Ben "Electronic School" INDUSTRIAL/ELECTRONIC
8:00PM	DJ Sakura - "Music By Which to Kill Yourself" PEACEPUNK/ARTPUNK/EMOCORE	Hard Hat Mack - "6581 SID" COMPUTER MUSIC	DJ TAO "The Insomniac Jungle Show" DRUM AND BASS/JUNGLE
9:00PM	alt w/ Erich Zann - "Cthonic Completion" SHOGGOTHS	Justin & the Evil Spider "All that with a Twist" PUNK	
10:00PM	dr_XeNo - "TeK-IndUced EuPHoriA" LIVE DJ/PA'S alt w/ Brian - "Sound" ELECTRONIC/EXPERIMENTAL	Timothy J. Matranga "Surf / Instro' Hour" SURF / PSYCH	Riff-Raff "Soundbombing" HIP-HOP

Request Line: (530) 752-2777

THURSDAY	FRIDAY	SATURDAY	SUNDAY
DJ Tanner - "ZigaZigha" ECLECTIC alt w/ Soundwake AKA The Milkcrate Bandit "Hip-Hop Wreck Center" HIP-HOP	Rijk "Säatekin Süklääkuoretettua Paskää" PUNK/HARDCORE	Pirate & A.O.D. "Slappy Groin's Happy Butter Pants" METAL/PUNK/HARDCORE	Punk Roge "NEONATE - Newlife" PUNK / HARDCORE / METAL / EMO / CRUST / OI
Tyrant and Pubes - "Donkey Punchers" HIP-HOP alt w/ David Ogilvy - "Scrofula" ECLECTIC	Steve Martin - "Trailer Park Fantasy Hour" INDIE POP/TRIP HOP/BRIT ROCK alt w/ Phatboy - "Grimy Time" HIP HOP INDUSTRIAL	Father Greg - "The Lord's Sermon" METAL alt w/ DJ Matt - "The 12 Step Program" METAL/INDUSTRIAL	Matt - "Deaf in My right Ear" HARDCORE/EMOCORE/PUNK/METAL alt w/ Jocelyn - "Anti-KWOD and all that other Punk Shit" PUNK/HARDCORE
Josh & Dave "Dave & Josh Hit the Fan" HIP-HOP/JAZZ/FUSION/ACID JAZZ/FUNK/TRIP HOP	Bryan Hew "Whada!!" ECLECTIC	Martha Noble "Reflections" GOSPEL/ECLECTIC Ray Jensen "Patent Applied For" ROCK/BLUES	Aliane Murphy / Bobby Henderson "Songs of Praise Gospel" GOSPEL Bernard Benson "In Focus and Perspective" PUBLIC AFFAIRS
COUNTERSPIN ONTOLOGICAL ANARCHY	IT'S A PUBLIC AFFAIR ALT.W/ DOUBLESPEAK	Robyne Fawx alt. w/ Peter Schiffman "Saturday Morning Folk Show" FOLK	Gary Saylin alt. w/ Rich Blackmar alt. w/ Mindy Steuer "Island Radio Cafe" REGGAE / JAZZ / SKA / ECLECTIC / HAWAIIAN
Big Ash "Big Ash's Bowl o' Chili" BLUES/SOUL	Lorena "Sonidos de Latino America" LATIN ECLECTIC	Steven A. Scott & Lucero Cabral "Canto Nuevo y Tradicion" LATINO Gil Medovoy "Crossing Continents" WORLD	Damany Fisher and Alex Heien "No Room For Squares" STRAIGHT AHEAD/LATIN JAZZ
Dr Dan & Sideshow Anton "Spatula Free Radio" PUNK/HARDCORE	Zima "No Crap" INDUSTRIAL/EXPERIMENTAL	Johnny Zhivago "Picnic Player Peko & Poko" INDIE POP/EASY LISTENING	Brian Faulkner "Nothing Exceeds Like Excess" PSYCH/PROG/DRONE/NOISE/WHATEVER
Celeste Alvarado - "Sonic Satellite" SALSA/DANCE/WORLD/REGGAE alt w/ Johnathan Greathouse - "Homegrown House" HOUSE/DISCO/TECHNO/FUNK	Kris P. Helicopter "The Grateful Dead Hour" ROCK/JAZZ/AGITATED	Dan Dearborn & Jake Staniels TALK/HIP-HOP/JAZZ	J.D. Esq. & Angel Child "Front Porch Blues Show" Acoustic (7-8) and Electric (8-10) BLUES
SPEAKING IN TONGUES	DOWN THE MEMORY HOLE ALT. W/MEDLINE	Crusty Dave INTERNATIONAL CRUST alt w/ Denise & Niki - "Rock & Pop Don't Stop!" ROCK/INDIE/ALTERNATIVE/PUNK/HARDCORE	Timothy J. Matranga "Kicksville 29 B.C." ROCK N' ROLL
Mona "Indie Rock Cul-de-Sac" INDIE ROCK/POP	Claudia Acevedo "Sin Fronteras" REGGAE/ROCK/INDIE/ALTERNATIVE/SKA/PUNK/HARDCORE	JOE FRANK	
Megan "Chicks & Cars" ROCK 'N' ROLL	James "Monolithic Reverberation" FREE JAZZ/MODERN COMP/NOISE/IMPROV		
KDVS TOP TEN	DAC - "User Serviceable Radio Network" OTHER alt w/ Jefferey Fekete - "Today Abberation, Tomorrow's Fashion" ECLECTIC		
LIVE IN STUDIO A			

free ideas throughout the world. All forms of expression will be discussed to help paint a picture of the restrictions that various governments and groups attempt to place on people's thoughts."

9:30 AM - noon
Lorena

Sonidos de Latinamerica y un poquito mas
"Latin eclectic"

noon - 2:30 PM
Zima

No Crap
"Noise, experimental, industrial, cheese."

2:30 - 5 PM
Kris P. Helicopter
The Grateful Dead Hour
"It's got Jerry Garcia and shit."

5 - 6 PM
Down the Memory Hole
Hosted by Don Wiskerando
"Doubleplusgood Thoughtcrime"
alt. w/

MedLine
Hosted by Hanieh Rad
"Health issues of concern to local communities discussed. Listeners are encouraged to call in."

6 - 8 PM
Claudia Acevedo
Sin Fronteras
"Latin rock including pop, rock, punk, ska, hardcore from different countries and Latin America."

8 - 10 PM
James
Monolithic Reverberation
"Avant-garde music 'used deliberately to vibrate cold air and fill every reverberant geological hollow with sonic dread.' (David Toop, *Ocean of Sound*)"

10 PM - mid
Jeffrey Fekete
Today's Aberration Tomorrow's Fashion
"Barely out of the cellophane new releases from indie to trance, punk to industrial, and more."
alt. w/
DJ DAC
USRN

SATURDAY

mid - 3 AM
Pirate and A.O.D.
Slappy Groin's Happy Butter Pants
"Punk, Metal, Hardcore, Black Metal, Annoyance, Frustration, Talking, Phones, Ticket Giveaways, obscure humor."

3 - 6 AM
Father Greg
The Lord's Sermon
"Features Death Metal and Black Metal."
alt. w/
DJ Matt

The 12 Step Program
"Various Metal, mainly Death metal, some industrial, hard core."

6 - 7 AM
Martha G. Noble
Reflections
"Featuring Poetry, Prose, and Music to reflect on a 'Power Greater Than Us.'"

KDViations Spring 99

7 - 9 AM
Ray Jensen
Patent Applied
"A potpourri of t h e Blues and Rock and Roll emphasizing the electric guitar."

9 AM - noon
Robin Fawx alt. w/ Peter Schiffman
The Saturday Morning Folk Show
"Traditional and contemporary folk and acoustic music"

noon - 3 PM
Steven A. Scott and Lucero Cabral
Canto Nuevo y Tradicion
"Latino folkloric, traditional, and political. Afro-Cuban and Latin Jazz."

3 - 6 PM
Gil Medovoy
Crossing Continents
"Far-East, Indian subcontinent, and Mid-East Mediterranean."

6 - 8 PM
Johnny Zhivago
Picnic Player Peko and Poko
"The Picnic Player spring '99 fashion line debuts to a shower of praise while the runway rattles with the strains and beats of nice pop music."

8 - 9 PM
Dan Dearborn and Jake Staniels
Still Thinking
"A talk show with the best of hip hop, jazz."

9 - 11 PM
Crusty Dave
International Crust, Peacepunk, Grind, Hardcore
"Listen to some great crust, grind, peacepunk, and hardcore from all around the world."

alt. w/
Denise and Niki
Rock and Pop Don't Stop!
"Indie Rock, Indie Pop, Ladies, Gentlemen, and everything in between. 'Does pop music make people miserable, or do miserable people make pop music?' - Nick Hornby"

11 PM - mid
JOE FRANK

SUNDAY

mid - 3 AM
Punk Roge
NEONATE New Life
"I play punk and hardcore with tickets to give away. Live on air callers. Where the chaos is always free."

3 - 6 AM
Matt
Deaf In My Right Ear
"Get down with this. Tinnitus is a way of life."
alt. w/
Jocelyn Handford
Anti - KWOD and All the Other Punk Shit
"Best of Oi/Punk and Hardcore"

6 - 8 AM
Bobby Henderson and Aliane Murphy
The Songs of Praise Gospel Program
"Traditional and Contemporary Gospel Music"

8 - 10 AM
Bernard Benson

In Focus/Perspective
"In Focus is a religious talk show 8:00 - 9:00 AM whose theme each week is to solve problems of student and community in light of scripture. In Focus interviews a different guest each week. Perspective 9:00 to 10:00 AM plays religious rock group, religious bands, etc."

10 AM - 1 PM
Gary Saylin

The Island Radio Cafe
A wide variety the first half of the show. Hawaiian Music follows (11:30 AM to noon) and mostly new reggae releases the last hour."

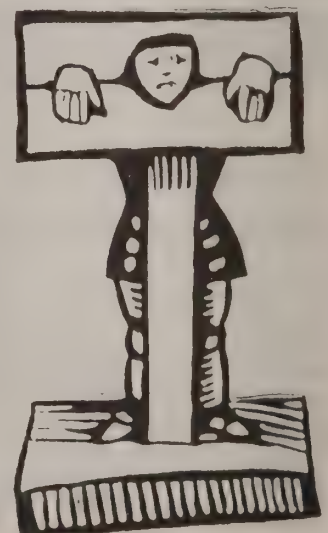
1 - 4 PM
Damany Fisher and Alex Heien
No Room for Squares
"Straight ahead and Latin jazz."

4 - 7 PM
Brian Faulkner
Nothing Exceeds Like Excess
"Psych/prog/drone/noise/whatever, with an occasional emphasis on the underground music scenes of Japan and New Zealand."

7-8 PM
JD Esquire and Angel Child
The Front Porch Blues Show (Acoustic Edition)
"Acoustic, delta, and early Chicago blues for the down-home blues lover. Tune in to hear the great legends and lesser known artists who formed the roots of indigenous American music. Also featuring contemporary acoustic blues artists."

8 - 10 PM
JD Esquire and Angel Child
The Front Porch Blues Show (Electric Edition)
"This show is a medley of contemporary blues with a special emphasis on Chicago blues. You'll also hear R&B, big band blues, jazz (the blues size), zydeco, soul, gospel, and blues that's not easy to classify."

10 PM - mid
Tim J. Matraga
Kicksville 29 BC
"Rock n roll at it's rawest: garage, punk, psych, early 60's through the present."



When I moved back to the KC area after grad school, it was a different place—it had a very active music scene. I saw Neubauten, P u p p y, Swans, Chrisand Cosey and met other musicians, whom I worked with for a short time. As I can sometimes have several irons in the fire at one time, I eventually let music slide for a period of years in favor of drawing and writing. I never left sound, just defocused for a while. My interest in sound was renewed during a trip to Portland in the early 90s, at which time I discovered the tape scene and “experimental” things that had been going on for some time. The vitality of it excited me.

INTERVIEW WITH STEVE BRAND OF AUGUR BY JAMES DEWEY

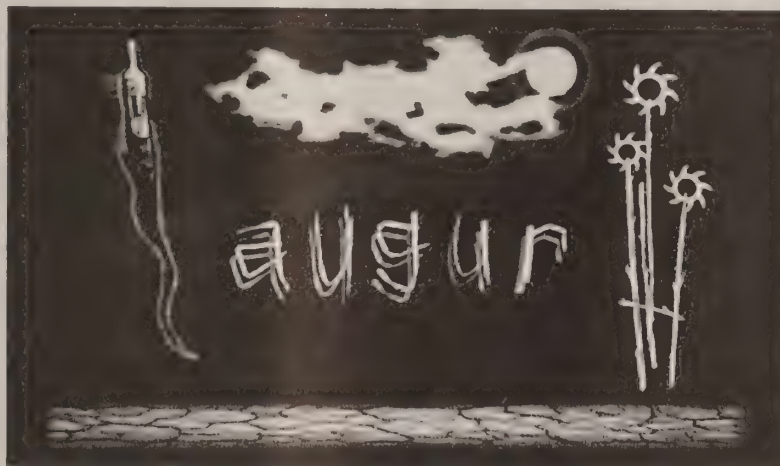
Steve Brand is an experimental sound artist who records under the name Augur. He was kind enough to send a copy of his great new split/collaboration CD with Birds of Tin, “Strange Seeds Come From Odd Flowers” (released on Manifold Records), so I decided to give him some publicity with an interview.

Interview conducted January 30 - February 1, 1999 by e-mail.

J=James
S=Steve Brand

J: Just to get an idea of who is actually behind Augur, could you give a brief description of your personal background: your age, occupation, schooling, where you are based, etc?

S: Augur is basically just myself, with frequent help from my wife, Jill, my cat (not trying to be cute, animals have always been my inspiration), Jeph Jerman (Hands To), James Lichtenberger (Sharing Mary), Travis Hilton and R. Kitch (IAM Umbrella). I just turned 40 in September. I’m a graphic artist and have degrees in graphic arts and painting and drawing. I’ve been living in Kansas City since 83, before that I lived outside Chicago. I guess I should say that when I was in grad school at Northern Illinois University, my life completely changed. I just kind of chose that school in a very random fashion, and as it turned out, that experience was transformative. I met painter & professor, Ben Mahmoud and sculptor/prof. Mike Bower there. During that time, I realized several things about art, life and our unnecessary division of the two. I’d hate to think of where I’d be without them, and what I experienced while there. It was also at that time, the early 80’s, that I started fooling around with sound. I had no idea who Zoviet France or Asmus Tietchens were, I just sensed no boundaries when it came to creating.



J: Did you meet up with any of these experimenters in Portland or establish any connections there?

S: No, I didn’t meet any while there. At that time, I really had no idea where my own project was heading. It was just the idea that Portland had this whole scene—a scene which I only saw very small glimpses of here in KC. KC tends to be a very rock oriented town and what experimental scene there is seems to me to be incestuous. I wanted to fully exploit what I felt was the strength of experimental music—the fact that men and women from all over the world were participating...not just a few artists who wanted to keep it exclusive. I had been in touch with Jarboe, of Swans, since the mid 80s, and she was always very kind to me—she eventually hooked me up with PBK. I also wrote Jeph Jerman for some tapes and he also has been kind enough to write back consistently—I recorded source sounds for one of his tapes a couple of years ago. As I listened around more and wrote these people, I realized that you didn’t need a 32 track studio or a label to get your stuff out there, so I began.

J: The sound sources for Jerman, were those for Hands To or one of his other projects?

S: The source material for Jeph were for a Hands To tape called, “Croatoan.” All sounds were recorded at Kahokia state park east of St. Louis—the largest Pre-Columbian, man-made site in North America. A very special place. I had been there before, told Jeph about it in a letter, and he asked me to record some source material there. Jeph was, and probably still is, very inter-

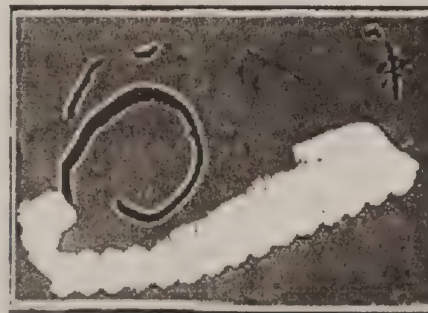
ested in Pre-Columbian ceremonial sites. So am I!

J: In terms of “getting your stuff out there”, everything you’ve done has been self-released with the exception of the CD on Manifold, right? Have you been thinking about starting a label to release your material, and possibly the material of others, or would you rather see more artists releasing their own material?

S: No, I would never start my own label. Everyone I know who has done it has either quit it in short turn, or told me that the business side can kill the artistic side. I have a job already, that’s how I make the money for the work that keeps me sane...or close enough to sane. I have no opinions at to whether artists should self-release or use a label—whatever works. Being on a label can certainly help—and Vince at Manifold has always been unbelievably supportive—although people are releasing more and more ltd. CDR efforts, which is really exciting to me. I hope to purchase a CDR in the near future, as tapes are ancient technology for most folks. (There’s a title there!) I tend to have socialist leanings about art—I feel that art shouldn’t be left up to a priesthood or only to those who can “afford it.” Thankfully, recording technology is really coming around MP3, CDRs, digital home studios, etc. INCREDIBLE!

J: What were your early musical experiences? Learning instruments, music you listened to while growing up...

S: Music was ALWAYS in the house. My family were always junkies for movies and music. I saw and heard all kinds of stuff when I was growing up. Also, in elementary school, we used to have “the art ladies”—a group of older volunteers, I guess—who would take an hour every week to “show and tell” us about some piece of art or music. I was spellbound. I played guitar in a garage band from about 13 to 18, but despite our love for it, we stunk. I took lessons during that time and learned how to read—3 different times. Never stuck in my head. My approach, obviously, remains intuitive.



J: So going to grad school was your introduction to or starting point for your interest in experimental music? Were you doing the sound collage thing back then, or

S: Augur mainly refers to the sounds. When I started up again 3 or so years ago, with the idea of releasing material, I felt that just simply putting my name on the stuff wouldn’t work, so I looked for a name that loosely referred to what I felt was the function of what I was doing.

J: Does Augur refer to just your musical creations, or your visual art projects as well?

J: How long have you been making music as a steady project (not necessarily being under the name of Augur)? When did Augur come about?

S: I started doing sounds as backgrounds for my sculpture exhibitions in 83 or so. I told one of my professors that I’d like to have music of my own creation in the show, he said, “not music, how ‘bout just sounds,” this really resonated with me. Essentially, that’s what I was doing at the time, but had never regarded it that way.

was it completely different from what you do now?

S: Back then I was very into Joy Division and Durrutti Column and still played a little guitar, so some of my stuff was derivative of that feeling. (Yikes!) But I also did weird little things with laughing boxes, bird sounds and guitar-based sounds. I felt for these things the most. I was also listening to ethnic music at the time (before "World Music")—on labels like None-such—and although I had no idea how to incorporate that stuff, it was an inspiration to me.

J: Do you have any specific terms for your music or your artistic vision in general? Some artists have a word/phrase that describes perfectly what they do.

S: Sound collage is very apt. I'm careful when people ask about what I do not to say "music," because I just don't want to have to explain myself. In reality, I don't see the difference between "sound" and "music." I feel that music began from humans simply organizing the sounds of their environment. I try to take it back to those origins...it's also where I naturally go.

J: I feel the same way about the sound/music relationship. Your choice of words "environments", "naturally" and "origins", fittingly brings about the next topic. Your music contains primarily natural sounds, is part of your message trying to get people to pay attention to these sounds that they would otherwise ignore? Revealing the beauty of undisturbed, natu-



ral things...

S: Maybe. I have come to feel that art/sound can be a document or map of a particular journey and can actually bring back remnants of feeling and memory from those places—of just evoke them. I feel that art's role is more passive in influencing people, that it works in the background, on the subconscious level, causing subtle shifts in perception—for listener and performer. Some art/sound can be jarring on an immediate level, but it's real effects are probably more long-term. You are never the same, whether you know it, or acknowledge, or not.

J: Are all of your sounds natural/acoustic, or do you ever use synthesizers/keyboards or any other instrument designated "musical"?

S: I use whatever I can. I'm not a theoretical prude. It's all fair game. I try not to let intellectual constructs get in the way. The process, for me, has become to make the acoustic, electric, and the electric, acoustic. That synthesis is RE-

ALLY important for me. Blending these two can be sitting and hearing these two opposite sounds that makes chillrun down my spine—I may have no idea where it's coming from or what's creating it—sometimes I don't even want to know. I love those moments and try to capture them in memory and in my work. This touches on a subject that I feel strongly about. There's a belief out there, that if you talk about what you do, that it somehow is a corruption of the process or act. I DO NOT believe this. This is probably the result of our self-created schism between the rational and irrational. There are degrees, of course. You can spin off a good yarn, or go very far afield with theories, that's probably a waste—but if you simply make observations and a very few conclusions about what and how you do, that can be helpful in guiding you. There's danger in even that, if you begin to worship your conclusions, but as a creative person, you are almost compelled to never get stuck in that trap—you should be ready to drop an idea when another clue presents itself. If you follow your feelings and intuition, and respect the clues you are given, you really can't go wrong.

J: What exactly is your interest in nature? Or how does nature influence/inspire you? Is your music more about the individual connection with nature... isolation maybe, or about global connections between all natural things?

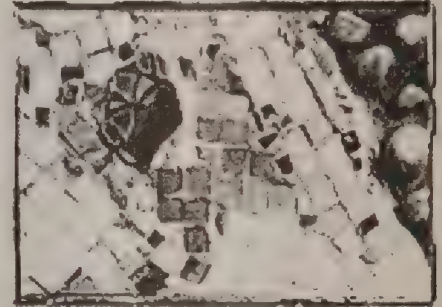
S: Wow, I could really go off on this one. I'll try to keep it short. Even as a child, I preferred the outdoors. I loved to play and imagine, and nature was the place that allowed this the most. I used to wish that I could see the footprints illuminated of all the people who had been in a given place before, or to see what a given place looked like at a time before it was paved over. Still do, at times. For instance, did you know that where modern-day Chicago sits, there was once a fort at the mouth of the Chicago river? There are still metal insets in the sidewalk to indicate where it stood. Before that, the local tribes would camp there! The sense of mystery and depth of time fascinates me. I try to explore that in my sound. The concept of "isolation" holds no interest for me. At times, the sound can be haunting, but always seem full of spirits. "Global connections between all natural things," is what I would hope for. It's a daring act to be so hopeful these days. People from all corners want to belittle such an optimistic view. Actually, I don't see this as optimistic, but as very real. Despite all our conscious human actions coming and going, I feel that there exists a continuity that has gone on for millennia, that remains pretty much undisturbed by our frantic doings. We are just a blip on the screen, but at the same time, an integral part of that continuity. I feel connected to this, at times through my sounds.

J: So you are more into the human involvement in nature throughout history? The philosophical/spiritual ideas concerning our presence in nature, time, and space, rather than the scientific, biological aspects of nature, like bird species identification and the like?

S: Both, I suppose—although I probably lean

more towards the philosophical/spiritual ideas. Truthfully, I don't think I want to make a distinction. I would say that I, as a person, and therefore as an artist, am heavily influenced by nature. One of my principals is that nature can be our teacher—nature teaches through metaphor. I am fascinated with the way nature was before our presence or without our presence, by the way we have changed it and it has changed us. Good question! Got me thinking.

J: I guess I can feel that strong human presence in your music, "Beneath A Surface Of Fur & Bone" might be a good example of that. The percussion, primitive "work" sounds ... voice. "Evolution" and



"primitive" are two words that come to mind when I listen to your less concrete sounding tracks. Like you mentioned earlier, a journey... or narrative: the history of man.

S: I guess there's always a human feeling or presence in the sounds. I also think that there is also an otherworldly feeling in them. This is not something I try for, just something that happens. When Brooke and I were working on those sounds, it quickly became apparent that my work isn't grand or spacious (although there are times I'd like it to be), it's more intimate...like someone breathing in your ear in the dark. Those sounds for the split CD seem very old to me now—still interesting, but like older works. I've completed, or am in the process of completing 3 new works since then. I have the artist's affliction—the thing I'm working on now is the most interesting thing.

J: Hmm, I sort of like the closeness of the sounds. I think there is more to focus when that is the case; more of a specified experience.

S: Thanks. Yes, I've grown to like the "closeness," too. I like the intimacy of it. It's one of those cases where you're doing a particular thing without examining it consciously, and it's a very interior approach you're taking, and once it's done and outside your head, you think: "Ew, that might be a little too idiosyncratic," or "Where the hell did that come from!?" At times, I feel a little naked and my impulse is to put a fig leaf on it, but then the supervoice in my head (usually the voice of one of my professors) says: "Uncomfortable? Then you must be doing something right!"

J: What sort of progression has been occurring in your works? Are there some methods/ideas that you abandon after a particular release so that you can move into new directions?

the sounds of the first leased CDR and I did were of watching Quay videos—the self-released that Brooke all the product some Brothers visual feeling of them.

J: Quite a list. Sounds like you might have the entire Touch/Ash discography?

S: Yes, among others—my collection is obscene. I liked the philosophy of those labels...runaway train radio transmissions, airforce base sounds, sunspot transmissions...pretty daring. Sad to see it go.

J: Referring to the Brothers Quay videos, you made the sounds as sort of a soundtrack? Or your translation of the visuals onto a musical palette? This brings up some things that I was also curious about, your non-musical influences. How is your sound related to your artistic, philosophical, literary, and cinematic influences?

S: No, not soundtracks, I feel that would make them dependent on images—more translations or interpretations of those works. How is my sound related to my other influences? I have asked myself this several times, and it's hard for me to put my finger on it. I think it's a quality. A feeling. In any work, literary, cinematic, artistic, whatever, I gravitate towards those that try to tell hard truths and ask hard questions, approach universal connections and those that tell of mysteries—but don't try to demystify them. Ever see "Picnic at Hanging Rock"? It presents an event, which just transpires, with no explanation. Something unexplained has happened without any drama, and you are left to see in it what you want—you are left to put together the pieces for yourself—and your conclusion says a lot about you as a person. It poses a question...or does it provide an answer. I like that. I try for that feeling in what I do. Greenaway, Ernst, Camus, Lynch, Kurasawa are some who did/do this.

J: What are the 3 new works you mentioned earlier? Collaborations? Format?

S: "Ephemera" is on cassette so far, a solo tape that includes some new ideas for me—based on the concept of impermanence as expressed in the Sufi tradition and Buddhism. A cassette collaboration called, "Powerhear," with Thad Biggerstaff/Instrumental of Seattle, which is kind of my messed-up version of beats and electronic music—we remixed/reinterpreted each other's stuff. I've also recently sent some sounds to R. Kitch (Pregnant Pause, IAM Umbrella) and PBK. Also in the middle of a new tape called "All the Smallest Granules of Time," that I'd like to put on a limited CD—inspired by memories of my family.

J: I'm not too familiar with Instrumental, any reference points?

S: Instrumental/Thad Biggerstaff is a friend of mine who used to live in KC, but now lives in the Seattle area. Just before our collaboration tape, Thad released a limited self-released CDR, called "ReSource." Thad has a DJ background and is very influenced by beated, electronic stuff... Farmers Manual, Atomheart, etc. We thought our different approaches and interests

would make some interesting results.

J: Are your collaborations usually this sort of input/output composite function thing, or do you ever physically sit in the same room with your collaborator and decide on what to do with the sounds? I guess I'm asking about your CD with Birds of Tin, what was the process like on that? If you want to talk a little bit more about that release, its meaning, sounds, please go right ahead.

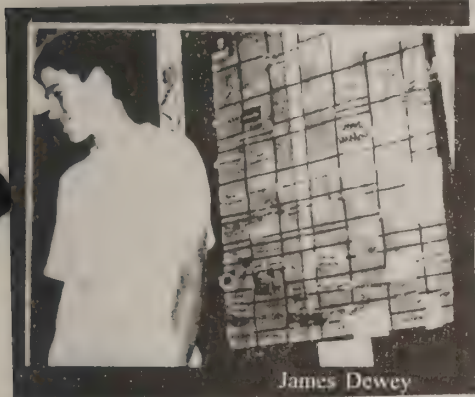
S: Thad and I sat together for about 4 hours one night for some of the source materials for our tape. All my other collaborations have been through the mail...that's just the way it's worked out. I was taught that it's helpful to create a support network for your work, so that's the first thing I did. I've made some good connections with this approach. I would like to do a live performance or improvisation someday, but I will most likely have to travel elsewhere to do it. Regarding the latest split collaboration, as you know, Brooke and I have produced a limited CDR together, along with numerous cassette releases. One day, in one of our email exchanges, Vince told me about a new series he wanted to do for Manifold, that was basically for people who where DIY-ers like Brooke and I—we jumped on the chance immediately. Brooke and I had both finished some new material which we planned to use, Vince suggested that we also rework each others material, which I thought was a logical extension of our last CD—and would yield interesting results. I felt that there were enough differences and similarities to really do something interesting. Culling sounds from our cassettes releases and some untreated sources, we both created new works from the pieces. I have to say, Brooke's sounds always humble me, as I always listen and think: "How did he do that!?"—plus they are so polished in their production. Anyway, I mastered my finished pieces to MDR and sent them to Brooke, to finally master all our pieces together via studio. He did an amazing job, I think. Meanwhile, I created the art, photography and typesetting and sent it all to Vince for printing. As for an underlying "meaning" for the release, Brooke and I never really discussed an overarching theme—I think we both decided just to let the thing sort of create itself...so perhaps the theme was like the title, planting seeds and just standing back to see what grew. That was kind of how I met Brooke in the first place, just tossing the sounds out there, to see what came back...Brooke wrote a letter one day in response, and here we are...

J: Would you like to give any contact information out... if people wanted to pick up your tapes or CDs? Anything else you'd like to add or discuss? If not, thanks a lot for your time! I hope to hear more from Augur in the near future.

S: My email address is jsbrand7@aol.com, the Augur website is at www.shiney.com/augur. Cassettes and CDs are available on-line through Manifold, Self-Abuse, Anomalous, Soleilmoon & Play It By Ear. Thanks, James, for your interest, and all the thought-provoking questions. This interview was a thoroughly enjoyable process. One last thought: creativity is the willingness to see possibilities and connections where there seem to be none.

S: "Progression," yes, always. In terms of progression, I'd say that with each thing I do, I'm becoming a little more proficient, that I'm finding my own "voice"—sounding a little more unique with every release. A certain work ethic was engendered in me during my schooling, which says "do as much as possible, don't worry about the outcome, just get to know your method." Right now, there's kind of a "live" improv feeling developing. Every time I do a tape, I learn something new and try to use it on the next one—for instance, I learned a lot about using mics and compressors last time. Have I abandoned certain methods of ideas along the way? Most of the time, I try an idea, and if I don't like how it works, I set it aside for a while. A very few things, I've "abandoned" for now because I don't have the equipment to do them properly, or that ground has been gone over by people who do it a LOT better than I do. Critically speaking, recently I've been feeling that some of the pieces are too linear, that they need more unexpected pointal things happening—I intend to work on that.

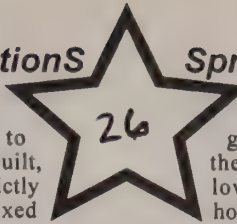
J: What are some of your musical influences? Or if you don't care for the word, "influence", what have you been listening too lately? Are there any current artists whose work you are enthusiastic



James Dewey

about?

S: My name is Steve, and I'm a musical junky...period. I was told by someone, not too long ago, that once I had finally decided what I like, I wouldn't be like this. Horse crap. At forty years old, I hope I have decided. As I said in one of my very first answers, music was always in the house and I heard all kinds of things, jazz, Broadway scores, movie scores, popular music, classical. So, that eclecticism sticks with me. I feel like I'm missing something if I don't listen like that. Just got a Ben Webster CD that's great! There are SEVERAL people who's work I admire: John Duncan, Jim O'Rourke, Brume, RLW, Roel Meelkop, Chris Watson, Michael Prime, Cage, Hafler Trio, Jeph Jerman, Andrew Chalk, Ora, John Hudak, CM von Hausswolf, Arvo Part, Morton Feldman, Cevin Key, Cows, Daniel Menche, Jonathan Coleclough, Mick Harris, Alio Die, Brian Eno, Harold Budd, M. Behrens, Core, Bernhard Gunter, Lo.S., Rolf Julius, Thomas Koner, Main, PBK, Rehberg & Bauer, Zoviet France, Small Cruel Party, Achim Wollscheid, Charles Ives, Arnold Shoenberg, Nino Rota, Bill Haley, Shep & The Limelights, Howlin' Wolf, Screamin' Jay Hawkins, music of aboriginal peoples, on and on... I also want to say, that I am also influenced by books, art and film. Many times, my sounds are more influenced by film or books and the ideas contained within. For instance,



Special Agent Cobbler, a member of the infamous Cherry Pie 3. Sentenced to six months in jail for the pieing of Willie Brown, mayor of San Francisco. On December 21, 1998, she told me why she threw the fateful pie...

Darius: I thought wed just chat about the state of the world. People have been bombing other people. A main reason for the pieing was the "Great Homeless Sweep"...

Special Agent Cobbler: That was what was going on when Willie Brown was pied. He was kicking off something that happens in San Francisco every year and its called The Great Sweep. Its basically him going out in the neighborhoods and pushing a broom around, and its to encourage people to clean up the sidewalks. The irony of it is that at the same time the mayors office had just released plans for some new homeless sweeps. One of them, ironically enough, is called "San Francisco Cares." Theyre basically designed to get homeless people out of some of the more commercial areas such as The Castro and Union Square. They make provisions for offering people shelter, which, by the way, doesnt really exist to the extent that we need it, and if people refuse, ticketing them. So by pieing Willie Brown at the opening of the Great Sweep, we drew attention to the fact that there was more than one kind of sweep going on in San Francisco, and Brown who campaigned as the candidate who was going to be good for homeless people actually has not been. Quality of life infractions, which is a kind of ticket that specifically target homeless people have actually gone up since his administration started.

D: Those are tickets they give to people for loitering or being vagrants or whatever?

SAC: Basically for living outside. All the things that one does in the privacy of ones own home, if you do them in the street, which is your home R: Yeah. In if you are homeless, you can get a ticket for.

D: What would you like to see done about the homeless situation, considering 256 people died on the streets of San Francisco last winter.

SAC: 1998 there was the highest number of homeless deaths ever in San Francisco. People have said "Were spending this much amount of money," but money isnt the answer to homelessness. You cant just throw money into programs. What the programs are is what matters. Theres not a lot of direct services. San Francisco right now is in this state where affordable housing is going down the tubes, because there are a lot of more affluent people with computer industry jobs who can pay a lot more for housing. Rent control is really shaky. Theres a lot of ways for landlords to get tenants out of houses and then jack the rents up, and thats leading to a lot more people becoming homeless. Also, three or four homeless projects have been demolished which house thousands of people, and theyre being rebuilt, but three or four of them were demolished at the same time, so that obviously put a lot of

people anywhere to theyre rebuilt, longer strictly. Theyre mixed low income, mostly mid income, which caters to a completely different group of people. In the last three mayor administrations, during the third year they say "Oh my god, Ive got to look like Ive done something about homelessness." So they do sweeps, and try to get people out of the way, so the next year, when its time for reelection, they can say "I did something! I did something!" But a lot of these homeless programs are homeless programs designed for merchants. Theyre not designed for the good of the homeless people. One of the major things that has to happen, and this is somewhat vague, but homeless people have to stop being blamed for their situation, because they are victims of a completely unjust economic system. A lot of people talk about being compassionate overload: "Were tired of feeling sorry for people and being compassionate." Thats ridiculous. People are people whether theyre on the street or whether they live in a fixy



me

D: The two big issues for me of this week are the US and Britain's bombing of Iraq for four days, with a surprisingly low direct casualty rate of only 68 people killed. Also at the same time is a circus in the Congress with the impeachment. What do you think of these two issues and how theyre related to each other and the rest of the world?

SAC: Everyones talking about the wag the dog scenario, with the bombing to distract people from the impeachment and the impeachment to distract people from the bombing; I couldnt say about that, but I think theyre both really good indicators of the complete bankruptness of the system that we have in this country. The will of the people is not really a factor in this impeachment thing, and Im not sure that its a factor in the bombing, because Im not sure that the public is aware of the situation in Iraq. I read a quote from an Iraqi citizen that said "Were not really that worried about being bombed, because a drowning man is not frightened of another cup of water." Since the Gulf War, people have been dying in Iraq from the pollution thats happened because of the sanctions, from the lack of the basic necessities for life. To go in there and bomb them again doesnt make any difference to the political situation in Iraq. Its looking like it hasnt made any difference to the political situa-

tion in the US. Its just a show of force. I think that as time goes on, well really find out whats going on there, and I think that the way to find out whats going on and why the bombing has happened is to follow the money. Who has financial interest in the Gulf Region? What oil companies are involved? What natural resources are there that we need to control? I dont know the answers to that, but I think that if people look into what kind of economic issues are involved that might clarify things a bit. I found out about the bombings after spending the entire morning in court, where we were dealing with judges and the whole legal system, where they have basically stated their intention to put three people in jail for pieing Willie Brown. After spending the morning dealing with that, and then to come home and hear on the radio Clintons speech about how justified we are in bombing these people makes me feel that some things gone seriously awry in the sense of proportion. In the letters to the editor in The San Francisco Chronicle people reacted more vehemently to the pieing of Willie Brown than to the bombing of Iraq. Thats frightening to me. Thats really frightening.

D: What about news that Russia has pulled their ambassador [the Russian ambassa-

In Which Special Agent Cobbler Explains Herself

dor to the US was pulled for a short time in protest of the December bombings)? Does that seem ominous to you?

SAC: Im not sure. To a certain extent, Im glad that that happened. I feel like the US gets away with a lot, and a lot of other countries are afraid to dissent from the US goals. I think its really good that another country is brave enough to say "What youre doing is wrong. We dont support it and we dont want to be involved in it." I dont feel like were in a whole lot of danger of re-engaging in hostilities with Russia. Theyre economic situation is right now is just way too bad. And I think that public opinion would be



Damany Fisher

against it since its been such a relief to be out of the cold war. In spite of the fact the all those weapons are still there, which we dont ever talk about, but the feeling of those weapons being there is gone, and people are relieved by that, and I dont think that it would be a wise political move for the administration to engage in those hostilities.

D: What else is on your mind?

SAC: Heres where some people will think Im a wingnut. Ive been thinking about Y2K a little bit. You know, the upcoming computer glitch, where, depending on who you believe, were just going to have a few little problems or all hells going to break loose when we go over into the year 2000. The thing that Ive been thinking about is that that targets of the Biotic Baking Brigade have been the CEOs of companies that do a lot of genetic engineering of food supplies, altering the genetic material of plants. This stuff, genetic engineering is put forward as "this is the answer to hunger and agricultural problems and so forth" and its a fairly new technology that hasnt really been tested. We dont really know whats going to happen as this genetic material thats been altered starts to get out. We dont really know. Ive been thinking about that in conjunction with thinking about Y2K. The Y2K computer glitch, as far as I can figure out was basically caused by stupidity. People failed to look far enough ahead to see what the possible consequence of using only enough code to designate only the last two numbers of the year. If people paid attention, it could be a really good reminder that to charge blindly ahead with things without taking the time to consider the potential consequences is really dangerous. If things are as bad as worse case scenario says theyll be in the year 2000, maybe this will all become academic. But I think that people really need to be wary of genetic engineering and biotechnology and stand up to it and say that these companies that are promoting this stuff are saying its good for the world when actually what its good for is their profits. Thats not good enough. Theres more to the world than cold hard cash. If we destroy the worlds food supply then were all in deep deep trouble.

As radical activist, life can get really dreary sometimes. Were always working really hard, on really serious stuff. I think that to take a little break and pie for a while lightens our hearts and lightens the hearts of people who dont really have much to laugh at. Ill tell you, homeless people in San Francisco have been laughing their butts off about Willie Brown getting pied. If that was the only thing that came out of it, that would still be good. When your contemplating the cold winter coming up with nowhere to stay and not many options, at least you can have a laugh. Its powerful. One of the beauties of pieing as a political action is that it inspires people not just to pie but to think beyond the rigid boundaries of protest. Its an example that you dont have to do a march, a sit-down or a leaflet. If you apply your creativity there are so many different ways to point out the people who are responsible for the problems we face. You dont have to stick to the same old structures.

D: Anything else?

SAC: Not really. I just think that people should remember that there is an oven in almost every home. etc.

I just wanted to write a short article on the public affairs department here at KDVS and what we're all about. Well, the first step in getting to know us is by listening to KDVS on weekdays from 8:30-9:30am and 5:00-6:00pm. You'll hear shows produced by live KDVS volunteer staff, featuring all sorts of great interviews and information that you simply won't get on any other radio station in the area. If you're a die-hard music fan and have not yet gotten used to the idea of good public affairs programming at KDVS, well, start tuning in and listen for yourself. It might interest you, it might inspire you, or it might agitate you.

Listeners may notice the absence of some of our syndicated programming as well as some new shows (like Counterspin, for in-



Justin Beck Endorses KDVS Public Affairs!

stance), public affairs. I think it's a good idea to make room for people who live in this community to get on the air, so the syndicated shows, over the long term, will receive less priority than our live hosts. KDVS public affairs hosts may not always be talking about what's going on just locally (i.e. some topics are potentially important to us all, no matter where we're sitting on the planet), but at least the shows will be presented by local, living people the majority of the time.

As director of the department, I wish to help maintain what we're already doing in terms of presenting an alternative to mainstream/corporate radio and other media but also expand on that. We've aired regular programs on health and medicine, gender issues, politics, labor, welfare reform, homelessness, sex and relationships, environmental justice, the continuing Gulf War, the Drug War and drug policy reform, science news, divorce issues, Latino politics and culture, and UC Davis student government, just to name a few broad topics. Listeners can expect to hear several new programs this spring quarter.

Recent guests include such notables as (in no particular order):

- Julia Butterfly Hill, the ever-inspiring and dedicated Headwaters Forest tree-dweller
- David Serena, Executive Director (Yolo County Housing Authority)
- Julie Partansky, Mayor of the City of Davis
- Barbara Ehrenreich, author and columnist
- Gloria La Riva, 1998 Peace & Freedom candidate for Governor
- Sara Amir, 1998 Green Party candidate for Lieutenant Governor
- Dan Hamburg, 1998 Green Party candidate for Governor

- Tom Gede, Special Assistant to the Attorney General, speaking on behalf of the Dan Lungren, 1998 Republican Party candidate for Governor
- Dennis Peron, 1998 Republican Party nominee for Governor and medical marijuana activist

- Francis Fox Piven, City College of New York sociologist

- Phyllis Bennis, Institute for Policy Studies

- Sam Hussein, Institute for Public Accuracy

- Diane Patterson, local musician, performer, and activist

- Nancy Price, Davis Alliance for Democracy

- Brian Dempsey, Acupuncturist, herbal medicine advocate

- Don Wirtshafter, Ohio Hempery

- Douglas Hofstadter, linguist, computer scientist, philosopher, author, university professor and memeologist

- Sue Williams, UCD Women's Cross-Country coach

- Mike Sheehan, Campus Alcohol and

- Drug Abuse Prevention Program (CADAPP)
- Will Lotter, local citizen and activist -Martha West, Davis Unified School District Trustee
- Rania Masri, Iraq Action Coalition, Raleigh NC

- Kathy Kelly, Voices In The Wilderness, challenging the sanctions on Iraq

- Denis Halliday, former U.N. coordinator of the humanitarian program in Iraq (also known as the "Oil-For-Food" Program)

- Victor Rivera, Phil Goldvarg, Nancy Leiman and Mario Galvan of the Sacramento Zapatista Solidarity Coalition

- Michael Ratner, Center for Constitutional Rights

- Francis Boyle, law professor -John Lescroart, author

- Kim Stanley Robinson, author

- Tongele Ngbatana, theologian, mechanical engineer, and human rights activist

- Megan Seeley, Women's Health Specialists, Sacramento

- Peggy Whalen, Campus Violence Prevention program

- Valerie Berry, UCD Student Health Center

- Peter Shaeffer, UCD German, Classics and Religious Studies Departments

And that's just the short list. If you haven't heard public affairs on KDVS lately, you're missing a lot. Check out our new web page by following the link to KDVS Public Affairs at www.kdvs.org. The show hosts appreciate feedback and suggestions, so don't hesitate to contact us, especially if you have something you'd like to talk about on the radio.

Thanks,

Justin Beck KDVS Public Affairs, Director

The following interview with Denis Halliday was conducted on KDVS by Justin Beck, Quresh Latif, and Don Wiskerando on December 18, 1998. Until last October, Mr. Halliday was coordinator of the United Nations "Oil-For-Food Program" in Iraq. He resigned from his position in protest of the U.N. sanctions, which according to the United Nations Childrens Fund (UNICEF) and the World Health Organization (WHO), have been responsible for the deaths of approximately 5,000 children per month since the sanctions took effect in 1990.

At the time of this transcription (Mar. 1), U.S. military attacks against Iraq are taking place on nearly a daily basis.

Mr. Halliday was a 34-year veteran of the United Nations at the time of his resignation and had been in charge of the "Oil-For-Food" program for thirteen months. He spoke with us over the air by phone from London.

JB: On the line with me is Denis Halliday, the former coordinator of the United Nations "Oil-For-Food" in Iraq. Good evening, Denis. Good morning to you, I suppose!

DH: (laughs) Yes, that's correct. Good evening.

JB: Thanks for being on the air with us at such a late time for you. When we spoke earlier you said you were watching the TV; maybe you could give us an update about the current developments that you've seen in the past hour or so.

DH: Well, what the news is showing here is that there is very little activity of a military strike nature in Baghdad itself. There's been one or two explosions in the outskirts of the city. It's a very spread-out city, if you may know. It's about 30 kilometers by 40 kilometers wide. And most of the activity apparently seems to be in the southern part of the country, which they imply, by intention, is in order to diminish military capacity in the south, which is closest to the various neighboring states of Iraq.

JB: So Mr. Halliday, you resigned from your post as coordinator for the "Food-For-Oil Program" back in September [actually, October—JB]. Could you explain to us why you made that decision?

DH: Well, I have two prime reasons. One is that as an international civil servant I was not in the position to speak my mind about the Security Council and the member states, and secondly I was sitting in Baghdad, as you know, for over a year in charge of the U.N. presence there in terms of running a humanitarian program to meet the needs of

the Iraqi people, which be- came heavily politicized due to the Security Council. At the same time, watch- ing and being part of the sanc- tions regime (also part of the Security Council's pro- gram for Iraq) which very visibly and directly was responsible for sustaining malnutrition amongst young children at a rate of probably thirty percent, and responsible for the death of young children from preventable disease, from inadequate diets and care, in the region of perhaps 5,000 children per month. That's a UNICEF/WHO figure. It's not my figure; it's not a government figure. Those are very appalling figures—whether it's malnu-

have no quarrel with them. But without these sanc- tions we would see the 'Oil-For-Food Program' become 'Oil-For-Tanks', resulting in great threat to its neighbors and less food for its people." What do you have to say about that?

DH: Because of the sanctions, all revenues have been greatly diminished, of course, over the last six or seven years, and that \$120 billion loss is indeed true. Of course, the oil remains in the ground, so it may be there long after Saudi Arabia is dry. That's an interesting aspect of conservation, I suppose. In the mean- time, the Security Council has allowed Iraq to sell a certain amount of oil. It was severely limited at the beginning to \$2 billion dollars gross per six months; now, the net figure, however, was 1.3 [billion]. The difference goes into compensation and the cost of U.N. presence including UNSCOM [United Nations Special Commission, in charge of inspecting and disarm- ing Iraq's weapons programs]. Now, 1.3 billion dol- lars every six months does not feed 23 million people. It provides the most basic foodstuffs, of wheat, rice, cooking oil, sugar, beans and such things. And that's about it. Now, I think we'd all have a tough time in Europe and North America living on that sort of a diet. There's no animal protein, no meat, chicken, fish, cheese...there's a lack of minerals and vitamins which the rest of us in the West assume would be the compo- nent of any diet if that we would want to live under. So that's a very inadequate and underbudgeted program. And even the increase, which has come about, which we started my own period... and which in fact takes the amount to 5 billion dollars, sadly has proved unre- alistic because the price of oil, on the one hand, has undermined the capacity of Iraq to reach this figure, compounded by the fact that the capacity of Iraq to produce oil, given the damage of the coalition forces [in Jan-Feb 1991], and the lack of funds to repair and rehabilitate oil production...has meant that Iraq is no longer able to meet its original targets, and now it produces perhaps a total of \$2 billion net per six months—which again is sadly short of the needs for food, medicines, drugs, and the beginning of rehabili- tating the hospital care system, the sewage, water and sanitation system. It's a miserably underfunded pro- gram and it's not meeting the needs of 23 million people.

JB: Could you say anything about the interna- tional legal issues surrounding the bombings which are going on right now?

DH: Well, I think that many

Denis Halliday, Ex Co-ordinator of the UN "Food-for- Oil" Program, Speaks About the Bombings in Iraq and Why he Resigned

trition or death. And in turn, for me, as a 30-year veteran of the United Nations, it's a role, it's an involvement which I feel is totally improper for the United Nations. And of course I feel it's a tragedy for the Security Council and the member states to sustain this sort of program, and knowingly sustain it given the damage it's doing to the people of Iraq.

DW: I have here President Clinton's speech that he gave on Wednesday, and he says in it, "Sanctions have cost Saddam more than \$120 billion—re- sources that would have been used to rebuild his military. The sanctions system allow Iraq to sell oil for medicine and other humanitarian supplies for the Iraqi people. We



people now see that the sanctions and the military strikes are a breach of international law, and certainly are opposed to the spirit of the United Nations charter, the Declaration of Human Rights, the Convention on the Rights of the Child, and I'd even perhaps say the Hague and Geneva Conventions. The two conventions governing the behavior of warfare exclude attacks on civilians and also exclude, I believe, attacks on weapons plants such as chemical manufacturing plants, which of course have appalling capacity for danger if indeed damaged. And that does seem to be part of the program at the moment.

So it's a high-risk sort of venture which is considered to be quite outside the bounds of interna-



tional law. And that I think is what the Russians have said, and the French and the Chinese.

JB: It's been said that more cruise missiles have been fired in the past two days by the United States than were launched in the entire 42-day Gulf War. And the official, or the latest statistics on the human cost of these attacks have been around 5 or so Iraqi people killed, maybe several dozen or hundred wounded. How is it that so many cruise missiles are launched and yet these figures seem so low?

DH: Well, I mean, I must say I have to be delighted that the figures are so low, because you may recall that last month the Pentagon estimated that prolonged bombing might yield something like 10,000 deaths. So this is very good news. I think implies that a) they're not bombing Baghdad, which is the biggest urban civilian center and they're obviously focusing on military targets, which happily, I guess, are not in populated areas, or the smart missile has become smarter than the last time we saw it in flight. So one has to be happy about these figures. That's perhaps good news, that less and less civilians are losing their lives.

JB: Can we assume that they're accurate? Is it possible that later on it might come out that most of the so-called smart bombs missed their targets and went into neighborhoods, or as one already did, into Iran. Is it [really] true that Baghdad so far has suffered so little damage?

DH: The answer, I think, is that we've seen of course that missiles and smart bombs can sometimes go wrong. For example, one fell in a neighborhood of Baghdad called Kharada [sp?], which was very close to one of the presidential palaces of President Saddam Hussein. It's also three-quarters of a mile from U.N. hotels where some 300 U.N. staff live. It's also close to the Al Rashid, that famous hotel which we all noticed we saw CNN taking its photographs of the first attack on Baghdad—

JB: ...in 1991...

DH: —So it shows you that the stakes can be very costly and it looks like we've been very lucky so far that large civilian numbers have not suffered.

QL: My name's Quresh and I just want to note

that I heard an interview with a defense analyst who said that four out of five missiles hit their target and one out of five didn't, statistically. So, I'm just questioning whether we can trust—

JB: —whether the twenty percent of the 300 or so cruise missiles—where did they go?

DH: Well, of course, I obviously can't really speculate. I can only assume that if there had been heavy civilian damage, the Iraqi government would have shown that to the media that are of course present in Baghdad.

JB: So, Mr. Halliday, in your opinion, what is motivating these attacks? Why are they happening now and why unilaterally? Why is this happening?

DH: Well, I think some members of the Security Council, in fact I think the vast [majority] of the members of the General Assembly are against military action in terms of Iraq, and the move by Britain and the United States seems to be an act of desperation and frustration. We seem to be unable to communicate effectively with President Saddam Hussein, and the breakdown in communications between Butler [head of UNSCOM], his people, and the Iraqi authorities have just sort of taken us to a point where this desperation has set in. And then, this is sort of a mindless reaction because clearly very few of us can find anything positive coming out of military strikes.

I think I haven't heard any serious portrait of what success is really expected. In fact, it seems that both Tony Blair and Bill Clinton don't seem to know what to expect when this is all over. And the consequences seem to be unclear, except that here we go again punishing the people of Iraq, who are of course innocent, many who were of course not even alive during the Kuwait war, and certainly were not involved in the decision making.

So we punish the innocent, blameless people of the country and we don't quite know what benefit this is going to bring. It seems quite clear that the U.N. is going to lose any capacity to monitor the future, in terms of arms capacity, buildup, or import, whatever the word is...it seems unlikely. Tariq Aziz [Iraq's Deputy Prime Minister] was on the TV only recently saying that there's no way that UNSCOM or Butler could ever return to Iraq.

DW: So is that true—is that going to be permanent Iraqi policy, or is that just angry talk? Do you think that inspections are over, that they're not going to be happening anymore?

DH: Well, you're asking me to speculate. I have no idea what Iraqi policy would be, but one can appreciate that given the history of the relationship in recent months between Butler and the government of Iraq they're not likely to let him back into the country. And his team, likewise, is not trusted in Baghdad and it's not likely in these circumstances be welcomed back. I don't think that this sort of military strike does bring out sincere cooperation. I don't know of any model in the world where that is shown to be the case. So I don't think this is the right way to go about it if we're hoping to work more closely with President Saddam Hussein in the future.

JB: What about the argument that the United States was forced into this position and that this is the last possible resort, and that we have no other choice but to attack?

DH: Well it sounds rather pompous on my part, but I feel that there's a lack of serious policy vis-a-vis the Middle East on the part of the State Department and there's no ability to look at Iraq as part of the world,

and the focus seems to be on Iraq alone as if that was an isolated country without any neighbors.

I think what the world needs to focus on—perhaps the United Nations—is that if we're going to resolve this problem of apparent aggression on the part of one country or other countries, it's clearly not going to come about through military strikes. There's no way you can destroy the capacity of any country to produce chemical weapons, let's say, because you can do that by looking at the Internet. And certainly Iraq and probably all the countries of the Middle East have a scientific capacity to produce very unpleasant military—chemical—weapons.

So I think the only way to deal with this problem is to look at the root causes of the need for aggression on the part of these various countries. And, you know, Iraq at the moment is certainly not in very good shape. It's surrounded by a number of countries now who are much stronger, and countries who in fact have shown aggression more recently than the Kuwait event [Iraq's 1990 invasion of the country]. I refer to Israel's attack on Lebanon, it's repeated attacks on Lebanon, and Turkey's attacks on the Kurdish part of Iraq itself. [Those seem] to be relatively aggressive approaches.

But to go back to, the sort of, solution—I think the answer is that we've got to help the Arab states identify their own problems and work them out in some kind of community-like manner, like we've seen, for example in the ASEAN group [the Association of Southeast Asian Nations] or more recently in Europe, and see if they can just resolve their differences and start working together. Because until you remove the root causes of aggression, it's going to continue, and there's nothing we can do to stop it.

In terms of what's happened, it would seem that many of the American people and British people are opposed to this somewhat mindless military activity, seeing as they've not been assured that their leadership understands what the consequences are going to be and exactly what benefits are going to be produced from this aggression. But it's hard to understand how we're going to be better off at the end of the day.

And the fact is, that Ramadan or not



Ramadan, the great bulk of Arab people and Islamic people throughout the world are deeply offended by any physical attack like this on their Arab cousins and Arab brothers...and from their governments you may hear words of support for Washington and London. I don't believe those governments—which of course themselves are undemocratic, in any sense of the word—represent the will of the bulk of the people in the Islamic countries which I think are deeply sympathetic to the Iraqi people and are appalled by this aggression at a very important time of the year—namely, Ramadan.

... (Later, speaking of offending the Arab world):

Britain has a heavy burden, but Britain has also been close to the Arab world, and probably would be recognized as having many Arab specialists who understand the Middle East better any other country, I imagine, in the world. But the fact is that we're now entering this phase of being unable to communicate with what in a sense is an Arab culture, and it's an Arab-Islamic culture which is on the growth. The percentage of Islamic people, Arab people in the world is growing very quickly and by the middle of the next century, will be a very significant force in the world, and Arabic itself is a language that is increasing in use significantly.

In the meantime, the English language as you know is in decline. So I think we're going to see that we're losing the influence [of the West]—whether it's European or North American culture on the one hand, and the English language—and we're not looking at the future very cleverly and deciding to work with the Arab-Islamic world, which is going to be very important in the years ahead. So even for our own, selfish ends, this policy of aggression vis-a-vis the Islamic world, Iraq, Iran, and so on is very shortsighted.

JB: In your opinion, would these attacks be going on if the U.N. had sat down with the Iraqi government and discussed some sort of timetable for the lifting of the sanctions...

DH: I think not. I think this is what's been missing from the very beginning. There was no political will to set a clear agenda and expectation of what was required. And I think that [the previous head of UNSCOM] had taken very far. I mean, extraordinary amounts of military hardware were destroyed. And when I was there, say, in the spring of '98, two of the four files of UNSCOM were very nearly closed. It took Richard Butler to come in under some agenda, which is hard to establish, reopened these files—nuclear, and missiles—and look for things which had in fact been looked for three or four years earlier, and to keep those books open for whatever purposes. It's not quite clear, except it seemed to coincide with the new approach, from Washington in particular, that one of the prerequisites for lifting sanctions is the removal of the head of state of Iraq. That's not part of any resolution; that's an add-on that's coming from outside the Security Council.

You have to worry about the coincidence of reopening files, effectively, of UNSCOM, and then some add-one requirements which are not consistent with the will of the Security Council.

JB: Mr. Halliday, you were the Assistant to the Secretary General of the United Nations at one point?

DH: I was the Assistant Secretary General for Human Resources Management for three years, before I went to Iraq.

JB: What is the status of that office at the moment? Can we expect to see a review of the sanctions in the near future?

DH: Well, I feel that the outcome of this development now will probably exclude the review that the Secretary General had proposed months ago—that's not likely, I suppose, to take place. But, you know, under these circumstances none of us know now what will be the result of these military strikes, how Iraq will react, what sort of collaboration will be viable in the coming months...it's a very frightening time for the people of Iraq...I very much hope that the "oil-for-food" program, which although it may be inadequate, does make a significant difference. And without that program, I think Iraq would be very hard-pressed to sustain even a modest diet for 23 million people.

So, the future is fraught with all sorts of very dangerous unknowns, in my view, and I guess we won't know what's happening until we have several, or presumably weeks, go by...The humanitarian pro-

gram which staff have been evacuated, days after the spectators left. And down to six or, or twenty people perhaps, in this U.N. headquarters in the middle of Baghdad. So you can also assume, I think, that the ships that bring in the wheat, rice, and other basic supplies are not likely to be entering Iraqi waters under these conditions.

There is the danger that there will be a breakdown in the basic food supplied to the Iraqi people. And I understand that some of the missile attacks have damaged food supplies, there's reference to a wheat silo being destroyed, there's reference to damaging the water system, and so on. I think we're just making the situation worse, and the civilian infrastructure is in danger of being further damaged.

So, the future of the well-being of Iraqi children, people, is very, very depressing, it seems to me, very low.

JB: Do you see any hope in these attacks ending soon? [What about] resolving this whole weapons inspection process peacefully, eventually leading to a peaceful Middle East...

DH: Well, in terms of the strikes ending soon, I know there is a perception of sensitivity towards Ramadan, that's required. I think, frankly, that's become something of a nicety after these military strikes. But that may well in fact curtail the attacks in the next, what, 10-12 hours, something like that. Which of course I would obviously welcome, but we will see what happens.

In terms of the future, I think inspections are history...

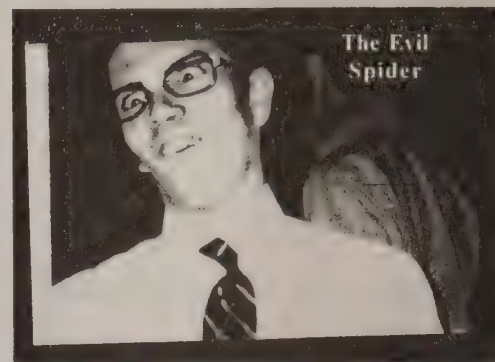
...We have to allow the Arab world to address its own problems. I think there's a limit to what interference is acceptable from Europe and North America. And when you hear talk of Washington hoping to influence, or put in place a new government in Iraq, I think that's quite naive. I don't think the Iraqi people are likely to accept any government that's imposed, or introduced, or supported by the United States or any other overseas entity...

So I think we have to allow the Arabs to work out their own difficulties, and try to find some compromises, and learn and work together; it's in their own best interests. They need trade, they need cooperation, they need investment, and they need to get together and make this thing work—just like the European experience after two dreadful world wars...

DW: We hear a lot about Iraq's weapons of mass destruction and presumably we're more afraid of them because Saddam Hussein has actually used them...that Saddam Hussein having nuclear or biological weapons is more of a problem than Israel or whoever gets their hands on them. The fact that Clinton makes a big deal about Ramadan—I've never known U.S. foreign policy to be respectful of Islamic culture. He said that we have to attack now, Ramadan is coming up, we have to respect Ramadan or else it would insult the Arabs...do you think it was really an excuse to shoot missiles before anyone could speak up about it?

DH: I think the latter theory is probably the right one, that this is done in urgency, to get in an opportunity, as you say, to fire missiles before Russia, China, and France were aware of what's happening, before the Security Council got on board and tried to stop it, which of course they've done and I guess failed. I agree with you—I don't think Ramadan is a major factor. However, I think the message from the allies—the Arab allies, not the United States and Britain—has given them a very clear signal that they are in a very awkward spot in having military aggression coming out of their own countries against Arab cousins, so to speak. It's

deeply offensive to the Saudis and others to have this foreign, Western military presence in their country...and



therefore I think there will be pressure to close down activities as Ramadan unfolds, which effectively when daylight breaks tomorrow, which will be several hours from now I guess.

QL: I've heard that Richard Butler and UNSCOM was working with the United States in producing the report that the Iraqi government was not cooperating with UNSCOM. Is this true?

DH: Well, according to the BBC today, President Clinton saw the report two days before the Secretary General [of the U.N.]. I think that UNSCOM has worked with many intelligence agencies of many different shapes, sizes, and names, so it's not just the CIA, it's others as well, and that I guess is the nature of their business. I mean, they needed to have intelligence in order to track down locations or potential locations of various military manufacturing capacity. So it shouldn't be a surprise to any of us that military was available to UNSCOM. I think our friend Mr. Ritter [Scott Ritter, who resigned from the inspection team], of course, confirmed that.

JB: Our Secretary of State Madeline Albright said that Saddam has the power to end this confrontation. Do you agree with that statement?

DH: Well, not exactly. I think after seven or eight years now of sanctions and the various attempts to uncover military capacity, there's an element that we overlook in the case of Iraq and that he doesn't run this country alone. There are domestic politics within Iraq. There are many young Iraqis coming up in the Ba'ath party who find the posture of Saddam Hussein and Tariq Aziz to be too moderate. In other words, they're frustrated that Saddam Hussein has continued to talk to the United Nations and the Security Council. They would prefer a more aggressive, perhaps violent solution. And in a sense, then, the military attacks are a gift to such people who feel that talking to the United Nations has proved to be fruitless, and the sanctions, which have killed many more people, of course, than military strikes, have continued for eight years—and therefore [these people are] prepared to keep the United Nations out of the country, period, and get on with their lives and work with their neighbors—Syria, Iran, and others—and try to go it alone. I think that is one of the possibilities of this military strike, which is bringing everything to a head very quickly.

JB: Thank you Mr. Halliday, it's been a pleasure speaking with you in London and we'll let you get some sleep now.

DH: Thank you, you're most welcome.

The Alan Bown! – Outward Bown LP (Tenth Planet)

Released in 1996 by the ubiquitous Tenth Planet Records, this record chronicles English band **Alan Bown**. Overall this record didn't make much of an impression on me. Originally formed as a "travelling jukebox" white soul band, their version of the **Rascals'** "Love Is A Beautiful Thing" betrays their brass-driven roots. I could definitely do without the horn action, but that would've been unlikely considering **Alan Bown** himself played the trumpet and flugelhorn. Various mishaps and misfortunes prevented the band from attain-

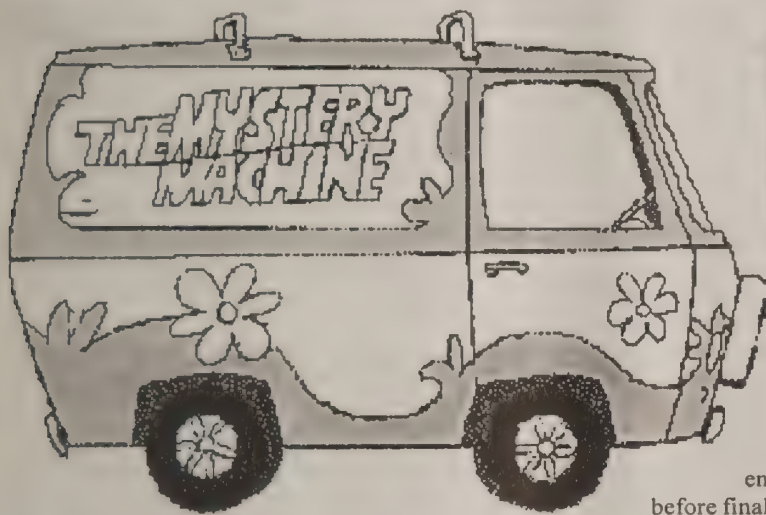
o f
S p e l l . " all, they sure as sound like any think of from 1970. They must have been in their own little worlds – fascinating stuff. Unfortunately the second release, while benefiting from superior sound quality, isn't nearly as good. "The Way I Feel" should have been an instant pop success, "We Don't Exist" and "Moving Moor" capture a cool eerie atmosphere, and "Jeananette" is a pretty ballad, but overall it's lacking in cohesiveness. They

peared off the face of the earth. This 9-track 45RPM LP, as well as a 7" also out on Italy, features the addition of **Jack White**, whose vocals give the band a new dimension I like very much. Not too much to say otherwise – I love the guitar/drums/farfisa thing so of course I like this. My favorite track has to be "Me and My Monotone," if only because I empathize.

Kyra – Here I Am, I Always Am LP (Vinyl Japan)

To sum up this record, let's just say that certain people should leave the Captain

Beefheart covers alone. Holly's fellow Headcoatee **Kyra** just doesn't do it for me – not only is her guttural voice unappealing, her solo work lacks the depth and nuance of



Lots of Psych
and a Little Rock and Roll,
Reviews by Megan
Garrett

couldn't seem to decide if they wanted to be a pop band or a prog outfit. By the late '70's they had even tried to embrace the emerging punk sound

before finally calling it quits in '78.

Golightly's. I'll give her credit for being very enthusiastic, but it's just not enough to carry the material. This is basically a second-rate Headcoats (they provide the music) record with her singing, and I'm too irritated by her voice to enjoy it. I guess one of the perks of being **Billy Childish's** one and only is getting your own record, even when you really shouldn't.

MC5 – Thunder Express LP (Munster Records)

Goddam this is a heavy record – and I mean that in the 220 gm vinyl sense, although it would apply figuratively as well. This Spanish import presents a 1972 performance which more than adequately captures the "immortal spirit of the **MC5**," to which the album is dedicated. Good sound quality and equal parts covers and originals. My favorite is the first section of the record, which starts out with a high-octane "Kick Out The Jams" and turns into "Empty Heart." If only we all could've been there...

Please – 1968/69 LP (Essex Records)

A quick look at the credits asserts that this was very much **Peter Duntons's** baby – he wrote, sang and played drums and organ on all the tracks. And lovely tunes they are, sweet slices of dreamy pop psych featuring wistful vocals and graceful arrangements. There's even the occasional well-placed flute on several tracks. Standouts include "Break The Spell" with its harmonies and delicate guitar, the subtly ominous "Strange Ways" and the yearning of "You're Still Waiting." Definitely worth your while.

Spoils Of War LP

I will preface this by saying I can offer absolutely nothing factual about this band. Rumor has it this limited edition pressing of 450 was taken from acetate recordings made in 1968-69, but for all I know this was recorded last year to put one over on collector-types. Whatever the case, it's a nice package – super-thick sleeve with disturbing **Geiger**-esque cover art and a nice slab of vinyl. Musi-

ing significant acclaim during their run, and sax man **John Helliwell** was the only member to ever achieve fame and fortune later with **Supertramp**. At times the soaring vocals, horn section punctuation and obsequious string arrangements are just too damn fussy for my taste. I can just see them sitting around politely discussing how they could properly cram a little more into each song. That's not to say there aren't some great songs here. "Little Lesly" tells the story of a little girl who at age four already wants to be an adult, while "Toyland" is a delightful little acid trip back into childhood. The grass is always greener, eh? Interestingly enough, their heavy rock treatment of **Dylan's** "All Along The Watchtower" inspired **Jimi Hendrix** to follow suit, impressed as he was by the reception their version received while opening for him on tour.

Complex – Complex & The Way We Feel LPs (Tenth Planet)

These 1998 releases showcase another example of a band that should have been famous but due to a variety of misfortunes remained anonymous. What most hampered their initial chance at success was the poor recording of their first record – the master tapes had to be turned up three times the normal level to be heard, which put all the snap crackle and pop at the forefront. Fortunately the material has been remastered and presents a good idea of what they must have intended. They cover a multitude of sounds, from the infectious flower pop of "Funny Feeling" to the ska beat of "Josie," to the heavy guitar jamming of "Green-Eyed Lucy," to the fuzzy organ stomp

The End – Retrospection LP (Tenth Planet)

Released in 1997, this record assembles the best of the material not used from the 1967-68 session... or the band's **Introspection** LP. This is pleasant pop psych in the finest British tradition. Besides the original mono single-only version of "Loving, Sacred Loving," probably their best track, other highlights include "Building Up A Dream" and "Morning Dew." **Rolling Stones** connections abound, with **Bill Wyman** producing and **Charlie Watts** playing tabla on their eastern-influenced "Shades of Orange." Music to float away on.

Holly Golightly – Serial Girlfriend LP (Damaged Goods)

This has been sitting around since late last year and I've brought it to the station countless times but never played it until I went to review it. Let's just say I'll have to start actually giving it some airplay. This time around she has surrounded herself with no less than 10 additional musicians (including the omnipresent **Bruce Brand**) for thirteen more of the varied yet intimate tracks we've come to expect from her. The sound goes from low-down blues to torch song to garage ballad, but a thread of introspection runs through them all which makes this an appealing record as a whole.

Hentchmen – Hentch-Forth Mini LP (Italy Records)

Well, I guess I can lay my earlier fears to rest – one of my faves has not disap-

cally it's very much akin to **50 Foot Hose**, with extended bluesy psych jams liberally sprinkled with a variety of electronic manipulation and sound effects. Occasionally they feature a more straightforward tune like "First Love, Last Love," with noodling organ and acoustic guitar. But even this song ends with the rising distorted beating of helicopters, fog-horn and a high-pitched, dentist drill-like whine which builds in intensity until the next song begins. There is a brief moment of serenity in the pretty acoustic guitar and flute ballad "You're The Girl." I think the seeds of doubt come mainly from the fact that if this is indeed from the late 60's they were very much ahead of their time – this sort of aural collage is quite similar to what **Negativland** created twenty years later.

Stalk-Forrest Group – St. Cecilia LP

First off I must say this is one of the most impressive packaging jobs I've seen – ridiculously thick sleeve in textured white with silver embossing composed of little reflector-like squares. Gorgeously elegant. Oh yeah, the music. Well, to be honest, it just doesn't to live up to the promise of a cover like that. It's still good stuff circa 1970 who only release one single, but there's a slight hiss (which shouldn't be a surprise since it was taken from an acetate), which is a distraction when you're tryin' to rock out at high volume. And they do rock hard, while allowing the odd delicacy to intervene. One replacement bass player later and they became known as **Blue Oyster Cult**. Don't fear the reaper indeed – they should have welcomed him with open arms before it was too late.

Meic Stevens – Ghost Town LP (Tenth Planet)

If one record has left me in awe as of late, this is it. Never before have I heard a collection of songs so powerful, so evocative in their bucolic poetry. It's even more impressive when you consider English is a second language for this Welsh singer/songwriter. The material was recorded from 1968-69 and features songs which were later re-recorded for his subsequent Welsh language albums, a couple of bona fide Welsh tunes, and demo versions of 3 tracks from his rare debut album **Outlander** – the starkly brilliant "Ghost Town," the beautiful "Love Owed" and the sorrowful masterpiece "Yorric" (see sitar comp reviews). I have a feeling that even if these songs were all in his native Welsh they would still bring tears to my eyes – he has a voice that just cuts right to your soul. Simply exquisite.

Tales of Justine – Petals From A Sunflower LP (Tenth Planet)

This 1997 release traces the interesting but brief history of a band who should have been flower pop kings. They were led by **David Daltrey**, child prodigy and distant cousin of **Roger** who arranged, sang, and played a plethora of instruments. In 1965, at age 13, he joined the **Court Jesters**, who were to become **Tales of Justine** after a manager's suggestion. They got a surprise break

at the Inter-Love-In at the Palace, after tated **Syd Barrett** forced their idols **Pink Floyd** to beat a hasty retreat. They took over the abandoned instruments and proceeded to improvise for 20 minutes. Days later they went to the famed Abbey Road studios to record an album, which unfortunately sat in EMI's vaults for the next 30 years, labeled "Artist Unknown." Ironically, **Piper at the Gates of Dawn** was released a few days after this session. It's a shame this rococo masterpiece gathered dust, because it's brimming with the sort of lush arrangements that would later make their mentors **Tim Rice** and **Andrew Lloyd Webber** famous in the theater world. Rather than allowing them to blossom into purveyors of wistful flower pop however, the label's intentions appeared to be making **Daltrey** the next **Davy Jones**. Meanwhile **Rice** and **Lloyd Webber** convinced **Daltrey** to take the lead in record, TV and stage versions of their "Joseph and the Amazing Technicolour Dreamcoat." It fell apart not long after. This band had everything going for it – no expense was spared in the used of Abbey Road, the employment of top session men like **John Paul Jones**, orchestras and school choirs, and engineer **Tony Clark**, who cut tracks like "Tomorrow Never Knows." Considering **Daltrey** was 15 when half these tracks were recorded, they're amazingly mature compositions. This is a good example of having too much too soon – perhaps if **Daltrey** had been a little older he would've had more say in the band's fate.

V/A – Electric Psychedelic Sitar Headswirlers Vol. 1 & Vol. 3 CDs (Purple Lantern Records)

Wow. This has got to be one of the most exceptional comp series I've heard in a long time. I love the juxtaposition of traditional middle-eastern music with western rock'n roll anyway, so to have comps full of the best of these creations is like a dream for me. Both of these volumes are excellent, and plans for a total of 12 volumes are in the works, including volumes dedicated to women. (**Shocking Blue's** "Love Buzz," or **Kendra Smith's** "Gains Of Sand," anyone?) All volumes promise to use all available CD time and will contain one **Beatles** cover, I suppose as a tribute to **George Harrison**. Ironically, those tracks are by far the cheesiest here. Highlights from vol.1 include: **Linn County's** "Moon Food," a lovely complex piece that just begs for a "Fantasia" style segment of animation to accompany it; the infectious "Teenybopper" by the **Basement Wall**; the **Pretty Things'** masterpiece "Bracelets"; and an unreleased acetate version of **July's** "The Way." The third volume is also packed to the gills with prime sitar psych. "Psalms of Aftermath" by the **Amboy Dukes** is a beautiful yet ominous tune that would fit perfectly alongside **Tom Rapp's** "Stardancer." Who woulda thunk it from **Ted** "Wang Dang Sweet Poontang" **Nugent**? One third of the

Strawberry Alarm Clock's epic "Black Butter" is a great choice, as is **Meic Stevens'** "Yorric," "Black Widow Spider" by **Them** (after **Van Morrison's** departure), and "Rainbow Colors" by **Bobby Callender**, who is also featured on the **Journey To A Higher Key** comp. I can't wait to hear more. Now if only someone would dedicate a series to harp-sichord...

V/A – A Heavy Dose Of Lyte Psych CD (Arf! Arf!)

Since I reviewed its partner, **An Overdose of Heavy Psych** last time, I figured I ought get around to this one, since it's every bit as good. Starting with the excellent "It's Love" by the **Misty Wizards** (which also appears on **Headswirlers** vol. 1, incidentally), this CD is packed with over 75 minutes of terrific psych in the pop vein. Standouts include the haunting "Evolution" by **Picture**; more sitar with the **Gurus'** "It Just Won't Be That Way;" and the bizarre yet akin to the **Left Banke** "Brink of Death" by **Childe Harold**.

V/A – Journey To A Higher Key: The Best of Sitar Psychedelia Volume 1 LP (Nava Rasa Records)

Boy, the sitar comps are comin' out left and right all of a sudden. The songs on this release are more mellow and put the sitar at the forefront, causing many of the songs to sound more like traditional Eastern raga than the East/West fusion found on the **Headswirlers** series. Includes "Guess who?" tracks by the **Stone Ponys** and the **Rascals**, as well as a wonderfully creepy track called "Walking On Nails" by jazz guitarist **Gabor Szabo**, who didn't let the fact he had no idea how to play the sitar get in his way. Overall this comp, while still good, didn't thrill me the way the others did, especially since the nine tracks don't even come close to filling up the grooves. Add to that the fact it's a limited edition of 350, and my advice would be save your time and money on this one and find the **Headswirlers** comps if this is what you're into. Incidentally, "Yorric" by **Meic Stevens** – easily the best track here – can also be found on **Headswirlers** vol. 3.

V/A – The Psychedelic Experience Vol. 2 CD (C + P Mystic Records)

Another great CD for the DJ, this 1998 comp offers 24 tracks of varied late 60's-era psychedelia, offering everything from surf on acid to full-on freakouts. I might add I've never seen so many psych tracks from Colorado bands in one place either, which I guess is interesting to me because I was born there and have a hard time picturing there being a happenin' scene for acid heads. Prime tracks include **Denver's Higher Elevation**, the same band that backed **Dave Diamond's** "The Diamond Mind," with their transcendent tune "Odyssey;" the demented otherworldliness of "Forest of Black" by **Berkeley** obscurity **Dirty Filthy Mud**; and the exotic tribute to **Jefferson Airplane's** SF house, "God Is Alive In Argentina," by **CO's Doppler**

Effect.

V/A – Psychedelic Gems CD (Psychedelic Gems)

Fine 1996 comp of early 70's psych bands from Germany with extensive liner notes in German and English. It brings together six bands affiliated with the German beat label CCA. These bands were the psychedelic exceptions to the label's roster and didn't have enough material to fill an entire album. According to the notes many of these band's 45's are now worth in the neighborhood of \$100. Taken from master tapes, the sound quality is very good and comprises a variety of styles. **DOM**, named after a psychedelic drug popular at the time, turn in two heavy instrumental jams similar to **Guru Guru**, whom they used to open for. **Pax Vobis** are probably my favorites here, with four surging, organ-drenched instrumentals similar to **Phluph**. **The Ooze** follow suit with another two organ-heavy tracks, this time in a darker, heavier vein. The three tracks from the **Devils** are good in and of themselves, but even more interesting due to the fact that they achieved such a mature and accomplished sound at age 15. The pictures of them are hilarious – I wonder if their parents let them stay up late enough to play any gigs? **Blues LTD** takes off in a more progressive direction, with two tracks featuring lots of jazzy wanking about – hell, there's even saxophone. Not my cuppa tea but by no means bad either. Finally, **Scramp** turn in two tracks most notable for the distinctive vocals.

V/A – Psychedelic Gems 2 CD (Psychedelic Gems)

The second in this series, released in 1997, is more on the progressive side and not as much to my liking as the first but still an interesting gathering of five early-to-mid '70's bands off the CCA label. First up is Switzerland's **Alaska Range**, who offer two flute-accented tracks I would probably dig had I not been bludgeoned by the same handful of **Jethro Tull** tracks all my life. Next are the **Scorpions** (yes, those **Scorpions**) with a couple of tracks showcasing some cool primitive beats and a nice groove, as far as this kind of thing goes. In fact, their "I'm Going Mad" is my favorite on this release. **Lazarus' Bra** (?) turn in a pair of tracks featuring the sort of overwrought vocals, guitar wanking and exotic percussion that really annoys me for some reason. Again, had I not been bludgeoned by the same handful of **Santana** tracks all my life ... The two **Red Fug** tracks would probably be my favorites here if not for some pointless pauses and talking in the middle of one of them. As a side-note, a former member designed their only 45 and later turned it into a profession, designing the cover of this comp. I find the last band, **Fifth Dead**, most interesting simply for the variety of sounds they cover on the seven tracks they contribute here. They go from a totally inept, we're-all-playing-a-different-song style, to a more revved up garage thing, to heavy jams awash in wah-wah, to a delicate ballad, to full-throttle heavy rock.

KDViations Spring 99

STRATUM
Pain Implan-
(Sweden)

A far cry from his work as **R a i s o n D'Etre**, this is Peter Andersson's outlet for whatever nasty noise demon lurks inside him. This is dark, brooding stuff, not the contemplative orchestral ambience that Peter's other projects are famous for. The CD starts with a long noisecape that drifts and twists through dark passages and builds into a climactic angry wail of power electronics. The album continues in this vein as slow pieces of distorted ambient driftwork unfold with destructive bursts and crunches of noise. "Collapse" features what sound like vocals, but it's so damn washed over with distortion I can't tell. Excellent stuff. (Malignant Records, PO Box 5666, Baltimore MD; email: info@malignantrecords.com)

APHRODISIAC *Nonsense Chamber* CD (Norway)

A project featuring members of avant-garde black metal acts **Ved Buens Ende**, **Dodheimsgard**, and **Fleurety**. Truly bizarre music combining stringed instruments, samples, guitar, and electronic buggery to make a confounding mess of sound. Everything from the dark ambient "Burst of Disappointment" and "O u r

TERROR
tations CD

with beautiful female vocals. No techno-goth, no obnoxious pasty-faced skinny guy pretending to be Peter Murphy, not even any drums, just calm, pleasing classical arrangement and morose themes. (Release/Relapse, PO Box 251 Millersville PA 17551; email: relapse@relapse.com)

DISSECTING TABLE *Life* CD (Japan)

Ichiro Isuji makes music like no other. Totally insane, overdriven percussion and manipulated feedback dominate this album, with Ichiro's distorted screams adding that nice human touch (touched with boiling oil, that is.) In the same vein as the last two DT albums ("Into the Light" and "Human Breeding") but with a slight step back to the older stuff, with the rhythmic elements more up front. This is a CD to go homicidal to. Only four tracks, but they average 12 minutes each. (Release/Relapse)

Reviews by
Erich Zann
zann@ucdavis.edu



CAZZODIO *Il Tempo Della Locusta* CD (Italy)

Holy shit, this CD is incredible. Mostly slow, sometimes mid paced, crunchy as all hell factory rhythms than grind forward, bludgeoning all that stand in the way. Two songs have vocals from Mr. Rodriguez of **Ars Moriendi** (the hardcore band, I believe, not the Ant-Zen act.) Not exactly power electronics, not exactly industrial, but in some glorious niche in between. This CD is only surpassed by the **Ah Cama-Sotz** track on the *Book ov Shadowz* compilation. Limited to 500 copies and absolutely mandatory! (Black Plague, PO Box 353, Elkton MD 21922-0353

email: tortured@magnus1.com)

C17H19NO3 *1692/2092* CD (USA)

John Bergin strikes again with the soundtrack to a non-existent movie. Having thoroughly enjoyed the last C17 CD *Terra Damnata*, I had high hopes for this disc. I am disappointed. Most of *1692/2092* is, as the "soundtrack" theme would suggest, is neo-classical synth stuff, somewhere among the sounds of **In Slaughter Natives** and **The Protagonist**, with very little of the strength that those two acts have to offer. Highlights include: "Metatron", which reminds me the most of the heavy rhythms of *Terra Damnata*; "Excision" and "Broken Soul", straight up foreboding soundtrackish dark ambient; and "Breathe", a two minute electro-ritual. The rest is pretty

AMBER ASYLUM *Songs of Sex and Death* CD (USA)

3rd release from this established gothic act. Much better than their mildly disappointing album "The Natural Philosophy of Love" which came out a while back. This album is excellent ethereal gothic chamber music reminiscent of **Black Tape for a Blue Girl**,

weak, especially "A Spell for Breaking an Opening Into the Sky", whose pseudo-soul vocals belong in a Disney film, and its corresponding hip-hop remix which I won't even comment on. All the other tracks with vocals (far more than *Terra Damnata*) fall flat as well, even the two songs with Jarboe from the *Swans*. Buy it if it's cheap, but I suggest tracking down a copy of *Terra Damnata* instead. (Malignant)

GRUNTSPLATTER/SLOWVENT split CD (USA)

Gruntsplatter present here 5 bits of minimal, noisy dark ambient. Imagine huge, roaring bonfires with shadowy figures skulking about carrying dead things. A bit of tasteful synth work adds that extra brooding touch to "The Flagellant" and "Gravemound". Well done, creepy stuff. The six Slowvent tracks that follow are far more abrasive than the Gruntsplatter half, but not so much that I would call it "harsh". Shifting distorted textures give way to odd drones, feedback, and the occasional looped rhythm, making it far more engaging than the Gruntsplatter material, which works better as background music. Slowvent's "Impaired Descent" is brutal. Limited to 500 copies. (Crionic Mind, 4644 Geary Blvd. #105, San Francisco CA 94118; email: crionic@pacbell.net)

ENDURA Biomechanical Soul Journey 10" (England)

Two tracks previously only available on compilations: the title track from *Luxuria v.1* and "Vestigial Horn" from the *Presumed Guilty* sampler on Misanthropy Records (presented here unedited.) "Vestigial Horn" sounds to these ears a great deal like the opening track of the *Black Eden* CD on Red Stream, a somber synth line, hollow ambient sounds, and echoing environmental recordings of things scraping, breaking, thundering, and screaming, like a nightmare recorded on vinyl. "Biomechanical Soul Journey" is more rhythmic, less "scary", and more contemplative, while remaining within the dark/ritual ambient zone. Samples of a man describing some sort of horrific brainwashing or abduction experience is a bit cheesy, but nonetheless effective. Two thumbs up. Limited to 400 copies. (Power and Steel, address unavailable. Endura may be contacted via necromancy.)

CONTAGIOUS ORGASM In My Heart 10" (Japan)

A two song picture disc that wins in the "best looking record" competition. Side A starts with a driving metallic middle eastern rhythm that gives way to some rattling noises and deep ambient drones, that in turn give over to the drums again to close off the long piece. Side B is similar, possibly a continuation of the first side, and samples of airports, birds, and church choirs are layered over the beat, which dominates more of this song than it did of the other. Threatening roars occasionally break up the rhythm to complete the picture. Impressive music that reminds me of *Muslimgauze*, and even more impressive artwork and packag-

ing. Limited to 480 copies. (Ant-Zen c/o S.Alt, Lessigstr. 7a, Regensburg, Germany; email: info@ant-zen.com)

THE BOOK OV SHADOWZ compilation LP

All the big names (so to speak) are on here, all with otherwise unavailable material. *Dagda Mor* starts off the first side with their trademark ambient power electronic sound, complete with some great spoken German vocals too quiet to make out clearly. *Stratum Terror* follows them up with an electronic pain-fest that's harsher, faster, and better than anything on the *Pain Implantations* disc, with nasty looped rhythms and over-distorted vox that are almost indistinguishable from the chaos surrounding them. *Söldnergeist* quiets things down with a dirgy sample-laden droning death industrial piece that is a bit forgettable, but good. *Ah Cama-Sotz* then belts out the GREATEST THING THAT I HAVE EVER HEARD. Beats that defy description and a commanding atmosphere create an enveloping work of dark ritual industrial genius that thunders and crunches along, demanding your fealty. If this compilation was a 7" with just this track on it I would still consider handing over \$16 for it. *Megaptera's* "Frozen Corpse" starts the second side with the echoing death industrial sound they're known for, with a bit of noise throughout that makes it sound as if your needle is broken. Dark and ominous as usual, the track builds to a roaring crescendo of distortion near the end. *Predominance* then serve up some militaristic synth based stuff with commanding spoken lyrics about silly things. It reminds me a lot of *Endura's* *Great God Pan* album on Elfenblut. Not really good in the context of the rest of this record, but still worthwhile. *Inade's* track is a bit of dark drifting ambient with weird croaking noises floating throughout. A tribal rhythm fades in towards the end for a nice ritualistic conclusion. Finishing off the compilation is *Tortura*, who I suspect to be the mind behind Spectre Records. *Tortura's* track is some noisy beats and loops with rather silly distorted synth lines. Samples and what may be vocals finish the picture for an OK track that sounds pretty weak after hearing the rest of this record (maybe he should have gone first?) This compilation is absolutely mandatory for anyone into the bands on it, and would be a good starting point for anyone curious about them. Limited to 500 copies, with lots of inserts. (Spectre, PO Box 88 2020 Antwerpen 2, Belgium; email: fetish@skynet.be)

SÖLDNERGEIST You Want Him/Hyper Climax 7" (Germany?)

This being the only *Söldnergeist* I've heard other than the track on the *Book ov Shadowz*, I can't really compare it to any previous work. Side A has a mid-paced minimal rhythm loop that builds to some decently executed lo-fi vocals and crashing noises. Side B is different: completely beatless combinations of

angry drones that shift and grow in intensity only to trail off at the end. Better than the song on *The Book ov Shadowz*", but still not leaving me itching for more. (Art Konkret c/o A. Weimer, Schubertstr. 15, 69234 Dielheim, Germany; email: art.konkret@t-online.de)

TESENDALO/NOCTURNAL EMISSIONS split 7" (Germany/England)

A nice little sawblade-cut 7" on black, blue, and white splattered vinyl with hand-painted labels in a wax paper sleeve. My biggest complaint is that this 7" was damn expensive, and then the sawblade shape makes it too short. Tesendalo's sound demands more time than can fit here: drifting electro-acoustic drone, calming and sleepy, changing slow enough to be numbing, but dynamic enough to be interesting. I recommend picking up one of their full-length albums instead. *Nocturnal Emissions* offer up a little techno beat and processed cat sounds. A



bit odd, really. This 7" is limited to some moronically low number of copies and probably went out of print days after it's release, so if you want it, snatch it up if you see it. (Musical Tragedies, Erlangstr. 7, 90765 Furth, Germany)

BRIGHTER DEATH NOW May All Be Dead double LP (Sweden)

Thick-ass vinyl in a giant poster sleeve designed to look like a *Crass* record. Some of these come with a bonus 1-sided 7", some with a 2-sided 7", some with one bonus track on the record, some with 2, some with nothing. Lucky me, I got one bonus track woo-hoo! Whatever. On this album, the head cheese of Cold Meat Industries dishes out more industrial power electronic mayhem in the vein of the "Innerwar" album, but this time better, heavier, and more manic. Pulverizing rhythms and washes of distortion create a backdrop for the pained vocalizations of Roger Karmanik, with the usual BDN lyrical malarkey about child molestation an killing people. "I Wish I was a Little Girl", from last years "Absolute Supper" compilation, is on here, and it pales in comparison to tracks like "Pay Day" and "Fourteen". Limited to 1000 sold out copies, doncha know. (Cold Meat Industries, PO Box 1881, 581 17 Linköping, Sweden; email: info@coldmeat.se)

CONTEMPORARY STUFF:

ST37 - *Secret Society* LP (Lost):

A 500 copy vinyl follow up to last year's excellent *Space Age* cd. The music on this one has a creepier, more twisted vibe than their previous release, and reminds me at times of the prime (late 70'-early 80's era) **Chrome** or mid-80's **Butthole Surfers** releases. Personal highpoint would have to be the song "Section 37", 8+ minutes of mumbled/manipulated vocals buried under a heap of totally fucked string squall. **Helios Creed** should be proud. One of the best bands operating in the "space rock" (for lack of a better term, ack) genre these days and both this record and the *Space Age* cd are well worth tracking down.

Nebula/Lowrider - Double EP (Meteor City):

Or a split LP, if you prefer. Two bands, one (**Nebula**) from SoCal, the other from Sweden, but they could easily both be from Seattle if this was 1989 instead of 1999 (Hell, Jack Endino even did the recording of three of the **Nebula** songs!). Huge, dopey stoner rock, with fuzzboxes on max. Nod goes to **Nebula** for the last song on their side ("Fall of Icarus") which pummels a crushing, simple riff right into the ground in the best possible sense. Fans of big rock ala early **Mudhoney**, **Monster Magnet**, or **Black Sabbath** will probably find that these two bands will make them very happy. The new **Nebula** cd on Relapse is also ace.

Overhang Party - 4 CD (Pataphysique):

For whatever reason, this band tends to get overlooked in discussions/overviews of the current Japanese psych underground. This is a big mistake, because they are one of the best of the bunch, every bit the equal of better known bands like **Ghost** and **High Rise**. This album starts off in a great melodic psych mode and builds to an absolutely withering finale, the final ten minutes of which happens one of the most flipped out guitar wigouts that I have ever heard. Another essential release from a truly great band.

Alphane Moon - *The Echoing Grove* CD (Camara Obscura):

Debut full length (recorded in 1994 though) by the alter ego of **Our Glassie Azoth**, who have two fine Cds out and around as well. This project is a rather different animal from **OGA**, steering away from the ambient feed-back drone in favor of echo-laden space folk strum, with occasional buried/ manipulated vocals and a few heavy fuzz outs which are reminiscent

KDViations Spring 99

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Flying Sau-
esp. "Reap a
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recommended.

Roy Montgomery/Chris Heaphy- *True* CD (Kranky):

New all-instrumental release from the New Zealand underground veteran and his partner in *Dissolve*. The first 3 tracks are solo Roy 4-track recordings, and the last four are live improvisations with Heaphy. It is all good/great, especially taken a few tracks at a time, but I could do with a mix of more song-oriented material in with these long instrumental pieces, as he has done on some of his previous records. If you haven't heard any of this man's music, I suggest picking up his first solo album, *Scenes From the South Island*, the anthology cds of **Dadamah** and the **Pin Group**, two of the previous groups that he was involved with, and the first *Dissolve* album (*That Which is... Is Not*). All of them are absolute classics, so get 'em then decide how much farther you want to delve into his extensive discography.

REISSUES:

Taj Mahal Travellers - *August 1974* 2xCD (P-Vine Records):

I have seen this "legendary" band name-dropped a bunch of times, but their records have long been in the insanely collectable range - apparently they go for 3-4 figures on the rare occasion that one even shows up for sale. This reissue is the first chance that I have had to hear any of their records (this is their second), and it quite lives up to the reputation. Two cds of flowing, organic improv-drone, with a mixture of non-beat oriented percussion, primitive electronics, synthesizers, horns and strings (violin and double bass). Absolutely trance-inducing, and unlike just about anything else that I have heard from the time period in which it was recorded. I would hazard a guess that this band has probably been a major influence on the contemporary underground Japanese underground psych scene - bands like **Gu-n** and **Ghost** at their most drone-oriented (such as the *Temple Stone* record) approach this kind of hypnotic beauty. A stunning record, and P-vine has plans to reissue the first album as well. Better to get caught up NOW.

Sam Gopal - *Escalator* CD (Stable)

so don't expect to get yer metal here- this is primitive UK psych, with a vaguely Middle Eastern bent on a few songs, primarily due to the use of a tabla as the primary percussion. Pretty heavy stuff, and a few songs wail really hard, with stinging leads on par with Paul Rudolph (from the **Deviants** and **Pink Fairies**). I would say that this is on the same level as the **Deviants** or the **Bent Wind**. The title track and "Cold Embrace" are probably my two faves. Quite nice.



Brian Faulkner

Savage Resurrection - S/T CD (Mod Lang):

Long overdue legit reissue of this Bay Area band's classic lp, originally released in 1968. Scorching **Hendrix**-inspired leads (courtesy of guitarists Randy Hammon and Jeff Myer) are pushed into songs that are very garage/punk inspired and pretty out of step with the more well known Bay Area music of the period. Tacks on three extra tracks as well (including a blisteringly great version of the song "River Deep, Mountain High") plus extensive liner notes/commentary by Nick Solomon (**Bevis Frond**) and Alec Palao (from *Cream Puff War Magazine* and Big Beat Records), plus recollections by the band members. Buy on sight.

-Brian Faulkner's show "Nothing Exceeds Like Excess" is on Sundays from 4-7pm.

A few specialty shows that I already have tentatively planned for Spring 1998:
4/18: SF inner-space rockers **Sub Arach-noid Space** play live on the show.

AAA (Adult-Album-Alternative) Reviews by Some Old Fart

Randy
Featuring the guitar and vocal talent of one Ian Wilson, who is somewhat better known as **Lemmy Kilmeister**, leader of **Motorhead**. This originally came out in 1968, before Lemmy had even joined **Hawkwind**,

4/25: **Smegma** - Conversation with former band member **Big Dirty**, plus lots of rare/unreleased music from this long running Pacific NW bunch of improv crazies and their side projects.

5/9: **Twisted Village Records**- No interviews or anything, but music from as many of their releases as I can cram into 3 hours- **Crystallized Movements**, **Magic Hour**, **BORB**, **Major Stars**, **Brother JT**, **Tono Bungay**, **Vermonger**, **A Handful of Dust**, **Gate**, **Wayne Rogers**. Lots of rare stuff from the early releases will be played.

5/16: **Modern Composers**- **Harry Partch**, **Lamonte Young**, **Henry Bertoia**, **John Cage**, **Terry Riley**, **AMM**, plus more.

John Clyde Evans - For ht/rp/j&s LP

This new LP is a brilliant example of what acoustic instruments and objects can sound like when they are utilized creatively. John Clyde Evans uses various bows and other resonating devices to evoke beautiful droney sounds from whatever he chooses to apply them to (the instruments are not listed, the LP just specifies that all sounds are acoustic). I am guessing that guitars, violins, cymbals, and piano strings are among the items used on this LP, although one can never tell. Each of the seven pieces on this nicely pressed record is unique in sound and approach, yet "For ht/rp/j&s" still works amazingly well as an album. The first track is the harshest of them, a grating, buzzing piece entitled "Candlelight". The others range from being in the dark ambient vein, with deep, cold bass hum, to being quite clattery and "modern composition"-ish. The most impressive tracks, such as "Letter", are those that attain an almost symphonic quality, with rich sustained tones and glowing atmospheres. This is definitely the most satisfying release of the past few months. John Clyde Evans also has a 7" out on Giardina/Betley Welcomes Careful Drivers, and has worked with others involved in psych/noise/improv like Ashtay Navigations, Hood, and Neil Campbell. (Fisheye, PO Box 110, Farnborough, Hampshire, GU14 6YT, England, <http://www.netcomuk.co.uk/~pjwild/index.html>)

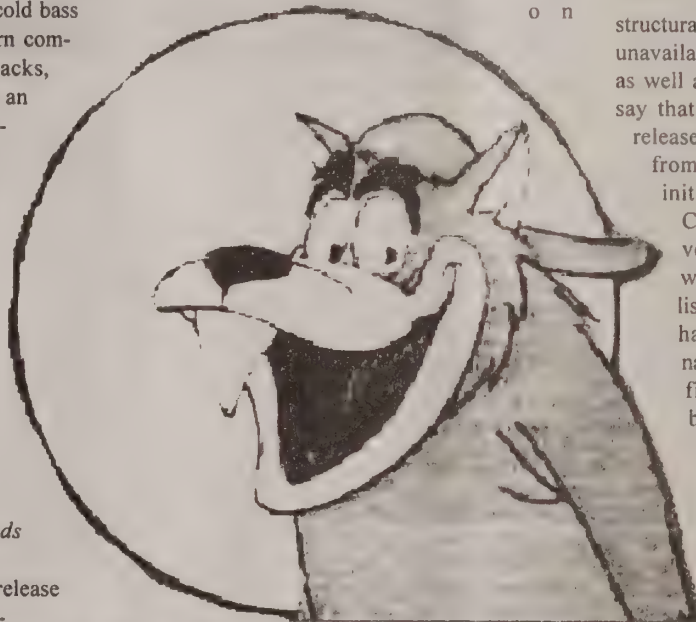
Augur & Birds of Tin - Strange Seeds Come From Odd Flowers CD

This is the first official CD release for these two artists, who have previously self-released cassettes and a split CD-R. Augur (Kansas) and Birds of Tin (Virginia) produce some very pleasant environmental sound collages with elements of ambient and musique concrete, creating a unique blend of synthetic and natural sounds. After six collaborative tracks (each reworks the other's material for three tracks), Birds Of Tin contributes one long track and Augur puts in three pieces of shorter duration. There is sort of an exploratory feel to the sound here, letting the environment change or shape itself in order to guide the listener through unknown sonic territory. The atmospheres that are produced are really the key to the success of "Strange Seeds...", from the cold, reverberant feel of "Palatial" to the close, muffled environment of "Man Made Of Hair". Field recordings, crude percussion, and other more produced sounds lead the listener through an experimental, surrealistic soundscape. Excellent ambient music in the sense that images are evoked and senses are aroused only by the suggestions that Augur and Birds of Tin make with their music. (Manifold Records, PO Box 820266, Memphis TN 38182, <http://www.manifoldrecords.com>)

Merzbow -1930 CD

As part of the New Japan Series on

John Zorn's "1930" is probably one of the best Merzbow noise albums I've ever heard. To what degree Masami Akita's sound was influenced by having this released on Tzadik is uncertain, but "1930" is certainly the most articulate or composed Merzbow record. A short intro of crashing metallic sounds and electronics gives way to the lengthy title track, which begins rhythmically only to give way to a maelstrom of noise. I feel as if I am being surrounded by hurricane on many of these tracks, with random synth noises and what may be drum beats being swept up in the storm and flung dizzily around me. T h e sounds o n



Noise/Experimental

Reviews by James Dewey

this release are more discernible and varied than on Merzbow's harsher "wall-of-noise" albums (like *Akasha Gulva* on the Alien8 label). "1930" is definitely a nice starting place for the new-to-noise person, with its pristine production and sound variation upping the listenability factor considerably. (Tzadik, 61 East Eight Street, Suite 126, New York, NY 10003, <http://www.tzadik.com>)

ERG/MSBR/Das Synthetische Mischgewebe - Geosynclines CD

I find myself gravitating toward this style of noise more and more nowadays, the noise that leaves plenty of room between sounds so that silence can become part of the composition. The result of a mail collaboration between ERG (Texas) and MSBR (Japan), with the final editing and composing done by Das Synthetische Mischgewebe (France), "Geosynclines" has a very

and buzzing feedback fade in and out, and only occasionally do loud noise bursts punctuate the subtlety of the soundwork. I have tried to study and read while listening to this, but I become so entranced by the progression and timing of the sounds that I become anxious with anticipation of what is coming next. "Geosynclines" is a mesmerizing, much welcomed break from harsh noise releases, beautifully packaged and put out by MSBR's sublabel, Flenix. Das Synthetische Mischgewebe also has a CD which may prove to be an interesting listen out on Pinch A Loaf Productions. (Flenix, 1-108 Anjoji, Matsuyama Ehime 791-8006, Japan)

Aube - Substructural Penetration 1991-1995 2CD

Released in 1997 by Iris Light, "Substructural Penetration" includes many currently unavailable compilation appearances by Aube, as well as several unreleased tracks. I have to say that I am slightly disappointed with this release, but I guess I can't expect too much from a collection of tracks that were not initially meant to be placed on the same CD. My largest grievance is that there is very little of Aube's ambient material, which I find is his most interesting and listenable type. Instead, there are mostly harsh, grating tracks that lack the dynamics of other noise artists. I enjoy the first disc much more than the second because it encompasses some of the more inviting Aube material, with water, fluorescent/glow lamps, and lungs as sound sources. Pieces using water are probably the most complex and intriguing, and have the most range to them, combining soft dripping sounds, ambient rumbles, and loud downpours. I've hardly listened to the second disc, mostly because the source materials are primarily voltage-controlled oscillators, which simply sound annoying to me. The cheap computer typeset in the booklet didn't impress me all too much either.

Despite the appeal of having a release that covers the different styles and source materials used by Aube, one would probably enjoy "Aqua Syndrome" (Manifold), "Pages From the Book" (Elsie & Jack), or "Metal De Metal" (Manifold) over "Substructural Penetration". (Iris Light, 55 Hawkens Way, St. Columb Major, Cornwall TR9 6SS, UK, <http://www.irislight.demon.co.uk>)

Incapacitants - As Loud As Possible CD (Zabriskie Point)

I'm not quite sure when this was actually released, but I'm reviewing it here because it is incredibly powerful harsh noise that awes me over each time I listen to it. The duo of T. Mikawa and F. Kosakai is among the heaviest and most endurance-testing noise units to come out of Japan, and this CD is one of their ultimate works, much better than many of their Alchemy releases. Spanning three tracks and a little over 70 minutes, the disc begins with

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area IDM;

Matmos isn't on it, at least under that name, but this is a very good compilation nevertheless. The bands/artists on it are: Lillanthal, O.S.T., If.Then.Else, Sybarite, and Solenoid. Crispy and crackly, but comfortable. I can't

really do a track-by-track review right now, but one of my fa-

vorites on here is "August" by O.S.T. This sounds -totally- different from O.S.T.'s recent self-titled release Fashion For Pas-
sion, which I didn't really care for, mainly because of the parts with swooshing uuuuup and downwwwn, uuuuup and downwwwn flange sounds, and the parts with lots of reverb that didn't seem to make sense. I really like the "August" track a lot, though, as well as a s pretty

Autechre - Peel Sessions EP (Warp/Nothing)
Old material, newly available, from the fairly well-known Sheffield-based IDM duo. It was recorded in 1995, and their sound has changed a bit since then, but anyone who enjoyed Tri Repetae from '96 (practically all Autechre fans do, it seems) will love this. I recommend getting it on vinyl, since it's only three tracks. (www.warprecords.com)

Aube -
Cerebral
Distur-
bance
(Anoma-
lous
Records)

The source material is amplified scalp recordings of EEGs. On a gorgeous 12" picture disk. (Contact AUBE: G.R.O.S.S. c/o Akifumi Nakajima, 412 Higashianekoujicho Sanjo-agaru Furukawacho Higashiyama-ku, Kyoto 605-0029, Japan. Contact Anomalous Records: P.O. Box 22195, Seattle, WA 98122-0195)



much the entire compilation. Anyway, this is techno music, IDM I suppose, that Northern Californians can be proud of. Available on 2x12" vinyl or compact disk. Yeah, disk. (510-658-0870, www.syncopated.net/emanate)

Lithops - Didot (Eat Raw, licensed from Sonig)

Bubblecore. It's a label and perhaps a subgenre, but this Lithops LP is actually on the Eat Raw label. But I can think of no better word to describe the type of stuff than Jan St. Werner, of Mouse on Mars and other projects I believe. I don't think I've ever heard something by him I didn't like. Round, spongy, delicious IDM; best results at any speed. (Contact: Groove Attack, Fax++49-221/5105306)

Arovane - I.O. e.p.

Kinda Autechreish, I suppose. The track titles imply it too: "i.o.", "parf", "torn", and "andar". Yep, it's IDM. Richly textured techno, if you please. (silversurfer@berlin.snafu.de)

AEMIC - "Aleph"

A great three-track 12" from Musik Aus Strom, a German outfit that puts out good IDM records that are packaged in brown cardboard sleeves. Andre Esterman and Michael Fakesch of Funkstörung composed this carefully-arranged, thoughtful music. It's nice stuff. (Finkenstrasse 14, D 83101 Rohrdon, Germany; 49-0-8031-72993. Distributed by PP Sales Forces 49-0-40-64214363).

"Apoptosis", a stormy, shifting piece with erupting clouds of noise and an underlying electronic sizzle. The next two tracks, "Necrosis" and "Live 950401", are more dense than the first, and are sort of in the same vein as each other. Colossal, rumbling slabs of noise overlap and are highlighted by shrill feedback and screaming. "As Loud As Possible" is one of the better harsh and steady noise assaults, a thoroughly gratifying listen. (Zabriskie Point, PO Box 3006, Colorado Springs, CO 80934-3006)

Stimbox - *Caveat Emptor* CD-R

Tim Oliveira is one of the few truly harsh noise artists on the West Coast, and in addition to his solo project Stimbox, he contributes to Pennsylvania's **Macronympha**, probably the harshest noise outfit in the US. "Caveat Emptor" was released in an edition of 100 from the CD-R devoted Solipsism label (an offshoot of Self Abuse), and is comprised of two lengthy blasts of solid distortion, each beginning with a short chopped up phone conversation between a customer and a service person at a furniture store. It appears as if all of the source sounds came from this same furniture store (in Sacramento): broken futon frames, metal beds, styrofoam, bathroom fan, etc., although much of it is processed beyond recognition and is used just to further saturate the wall of noise. The crunchy noise of the first track is followed by material that is only slightly different, with heavier crashing sounds, and metallic clanging. On top of the thick base of noise is a surface of constantly changing textures, sort of like the Incapacitants denser works, although maybe a bit more focused. Great harsh noise from this San Francisco resident. (Solipsism, 26 S. Main #277, Concord, NH, 03301/ Stimbox c/o T. Oliveira, 1618 Polk St. #14, San Francisco, CA 94109, <http://www.idiom.com/~stimbox>)

Masonna - *Frequency* LSD CD

If you have heard material by Masonna before, you need little introduction to the screaming, psychedelia obsessed noise artist. For this CD, which has been hailed as one of the top noise albums, Masonna has adopted a slightly fuller sound thanks to extended delay sequences and spacy synth effects, although the focus is still on the insane, rabid vocals that we all love. There is no need to differentiate between the tracks because they pretty much all sound alike, except for the last one (a whopping 8 minutes, as opposed to the usual 1.5-2.5 minute tracks), which is slightly calmer and relatively devocalized. The spastic, shrieking noise has some great chaotic dynamics that are due to Maso's editing skill (in a *Bananafish* interview, Masonna reported that he records for many hours and just takes the best snippets and assembles them into his "songs"). Another excellent release from the Alien8 label. (Alien8 Recordings, PO Box 666, Station R, Montreal, Quebec, Canada H2S 3L1, <http://www.alien8recordings.com>)

DENISE'S REVIEWS

The Aisler's Set - "Been Hiding" b/w "Fire Engines" (Slumberland + 555 Recordings)

An indie pop super group of sorts. Something about their full length didn't quite sit well with me, but they're on the right track here. Both sides are poppy winners.

Built To Spill/Marine Research split 7" (K Records)

This is one of those fun things. Marine Research cover "Sick and Wrong" by BTS. While BTS cover Heavenly's "By The Way". If you're not in the know, Marine Research is the four surviving members of Heavenly and new drummer D.J. Most people I've talked to aren't too crazy about this 7", but the more I listen, the more I love.

Karate Party - *Black Helicopter* EP (Moo-La-La)

One of my favorite Sacramento bands that has broken up in the last few months. I never saw a bad live show and was beyond happy when I got this 7" because it delivers! Crazy ass punk that has screaming vocals, loud guitar, and tight rhythm section...what else is there? A former member of Karate Party is now in **Slumber Party**, so check them out if you get a chance...one of my new favorites.

Petty Crime - *S/T* 7" (Slampt!)

If I remember correctly, this was my favorite 7" of last year. Layla, (formerly of **Skinned Teen** - another rad band), Helen, and Peter rule Brighton, UK and many other places with their brand of girl-led punk rock. No screaming, intelligent lyrics, insistent music. This is worth the few extra dollars that it costs.

Sleater-Kinney - *The Hot Rock* (Kill Rock Stars)

Anybody, who knows me, knows I'm not a recent convert...KDViatiOns late 1995 included an article in which I interviewed the band. I've been a fan for many years and have followed their progress with a close eye. Their second record, *Call the Doctor* was an emotional and musical landmark. *Dig Me Out*, the record that followed received much press but...with *The Hot Rock*, they have blown me away again. With their amazing skills as musicians and vocalists, to their mind blowing lyrical

content songs, every-on. Every one records has of their thing is right of their sounded so different and this is no exception. Thirteen tracks of the beauty we've come to expect. I figure this will end up being my number one record of 1999. Oh yeah, I know the press they're getting and bigger venues they've been getting may be a turn off to some, but give this record a go.

I put it on and was magically taken back to the days of **Beat Happening**. The further along I got with the record, another band popped into my head, **Unrest**. This "band" features girl and boy vocals, drums and guitars- the simple things in life. Nearly every song rules my world with the clever lyrics about love. If you're a Beat Happening fan, this record is a must have. For the rest of you- you can't go wrong, so buy it.

NIKI'S REVIEWS

Various Artists - *Zum Audio Vol.2* (Zum)

Leave it to Zum to put out one of my favorite compilations thus far. Included on this disc are twenty-one tracks of indie pop, emo-core, mellow indie rock and a little in between. Fans of these genres will

not only find themselves quite pleased with this compilation immediately, but also impressed with its high mix-tapeability factor. Standout tracks include songs by: **My Favorite**, a new wavy pop band (whose debut full length CD on **Double Agent Records** I am anxiously anticipating), **Dianogah**, who contribute a mellow instrumental number, and **I Am Spoonbender**, whose cleverly titled song: "John- Ears Are Merely Human. XOXO, Yoko", features a repetitive drum beat behind a thick, fuzzy bass line and some noise to fill the gaps. *Zum Audio Vol.2* is definitely worth checking out. Oh yeah, read the zine too.

Short & Sweet Reviews by Denise and Niki



Ninety Nine - 767 (Endearing Records)

This is the second full length release by Laura Macfarlane fronting what started out as a solo project but has expanded on this record to include many of her friends. This record is beyond brilliant. This isn't really typical pop music. Laura is quirky, but that's what makes it so refreshing. No two songs on this record sound remotely the same. It's not easily pigeonholed as indie pop or indie rock; it's a strange blend of the two. Laura has one of the most pleasing voices. I highly suggest getting your hands on this one.

The I Live The Life Of A Movie Star Secret Hide Out - *Gale Wind Transistor* (Hit Or Miss)

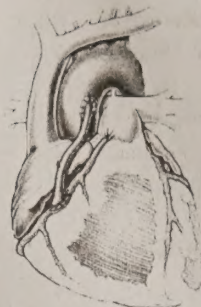
I had read about T.I.L.T.L.O.A.M.S.S.H. in this really great zine called *Caught in Flux*, and was dying to hear anything. When I found this CD I was ecstatic.

Various Artists- *Yo-yo A Go Go 2/Another Live Compilation* (Yo-yo Recordings)

If you didn't make it to "Yo-yo A Go Go 1997", you missed five days of 1997's best indie rock performances. On this CD our friend Pat Maley tried to recapture the highlights from the festival. Try as he might have, I am sorry to say that the festival itself was far more exciting. This compilation of live recordings from the Capitol Theatre features the likes of artists like, Elliott Smith, **Modest Mouse**, **Behold the Prophet N.L.S.L.**, **The Need**, and an all star performance by **Sleater-Kinney**. Also featuring an excellent track from **Built to Spill**, "Stop the Show". Though it didn't make it on the CD, after BTS finished that song Doug Martsch declared that it was the best that they've ever played it. Indeed it sounded well. As a live disc, this is no *Live at Leeds*, but essential for the indie rock completist.

Tips on how to get/keep a girlfriend

As a girl who has been out on A LOT of dates, and I do have standards, I feel like I have a little expertise here to offer. Let's start with stage one, you are a guy and want a girlfriend or maybe just to go out with a girl. This is a problem, since you want something (a girlfriend) yet you do not have it. I offer some tips.



First lets start with your appearance. Most females like someone that meets these requirements:

1. You are clean and take a shower once a day.
2. You wash your clothing on a regular basis
3. Your fingernails are a masculine length
4. You smell nice
5. You change your underwear and socks on a daily basis

These are minimum requirements to getting a girl on some desirability level. It is also preferable to dress well (that can make up a LOT for any minuses in your looks), you have a sense of style, and you spend a lot of time on grooming.

Next, you need to approach and ask the girl out. This is harder if you don't know the girl at all but not impossible by any means. Here is a plan for asking out an attractive girl that you don't know:

1. Try to get eye contact with her and smile. If she smiles back, that is good sign. If she looks away, do not continue any further.
2. Do this maybe once more. (This only works if you are not passing each other on the street but you are in some kind of stationary proximity to each other) If she smiles again, she's probably approachable.
3. Try to work your way closer to her. Now you have two choices: A. Seem friendly, smile and say something like, "how are you doing?" Maybe proceed with "Do you go to UC Davis or any school you go to. Appear interested in her response and have something to say about her school or lack of school. Conversation will hopefully start to flow. Remember to keep appearing friendly and confident. B. say something along the lines that you think she is really attractive (lay this on pretty thick) and you just wanted to come over and say hi. Now you have another choice, you can A. when the conversation winds down, be honest and say you thought she was attractive, something like I don't usually do this (approaching girls you don't know to hit on them), but you would like to see her again. Then hopefully you will trade numbers. Or B. when the conversation winds down you can say my personal favorite pick-up line, "So...how does someone get to know you better?"

If you already know the girl you want to go out with this is a lot easier. Ask a mutual friend or one of your friends to find out what her feelings or like for you but don't ask them to ask her if she would go with you. Only do that if you are in high school. Or you can hang out with the girl you would like to go out with and just make a move. Something very non-aggressive. I think this is a very effective move, but I don't really know why. I suggested this before with much success.

Now hopefully you will get a girl/girlfriend. The equally hard part is keeping her. Sometimes I believe it is a lot easier meeting a girl than it is to hold onto a relationship. But I would like to offer my help again. There are a whole list of things that I think are important in holding onto a girlfriend, so here they are:

1. Don't take her for granted. Continue to be interested in her, what's happening in her life, etc. and make that interest known to her.
2. Call her every day, even if it's just to say hi.
3. Don't try to act distant, unless she is acting that way.
4. Give her little gifts every now and then.
5. Don't let yourself go. Continue to make an effort to be attractive, appealing and groomed no matter how long you two have been going out.
6. Compliment her a lot.
7. Treat her well.
8. Open doors.
9. Hug her, touch her, make her feel wanted.

That's about it. If you treat your girlfriend really well, she might not want to break up with you because she could be thinking that no one would treat her as well as you do. Don't be too predictable in your ships. Keep a busy life independent of your girlfriend. Remember her heart.



THE KDVS ANNUAL FUNDRAISER HAPPENS THIS YEAR FROM APRIL 12-18. DONATE TO YOUR FAVORITE SHOWS AND RECEIVE COOL GIFTS IN RETURN. IT'S YOUR SUPPORT THAT KEEPS US ON THE AIR. BE SURE TO TUNE IN DURING FUNDRAISER WEEK. TO PLEDGE CALL 530 752-0728. WE HOPE TO COVER OUR OPERATING EXPENSES AND BE ABLE TO PAY FOR A BUNCH OF NEW IMPROVEMENTS. OUR GOAL IS \$30,000; HELP US REACH IT.

The top 90.3 albums of the winter quarter, as determined by KDVS airplay:

- | | | |
|--|--------------------------------------|--------------------------------------|
| 1. V/a - Teenage Shutdown | 31. Deviants | 61. Gaze |
| 2. Creation | 32. Blacktop | 62. Arling & Cameron |
| 3. Von Zippers | 33. Peechees | 63. Bedford |
| 4. Sewer Trout | 34. Babyland | 64. Parcels |
| 5. Hentchmen | 35. Quixotic | 65. Avengers |
| 6. Weird Lovemakers | 36. Together as One | 66. Dirtbombs |
| 7. April March | 37. Alphane Moon | 67. High Rise |
| 8. Exhumed | 38. Das Bunker | 68. Pointy Birds |
| 9. V/a - Pop Romantique | 39. V/a - Yo Yo a Go Go | 69. V/a - Post Punk Chronicles |
| 10. Rondelles | 40. Frosty | 70. V/a - Mushroom Jazz |
| 11. Kitty Craft | 41. Discordance Axis | 71. Bart & Friends |
| 12. Bassholes | 42. Supersnazz | 72. The Kids |
| 13. Built to Spill | 43. V/a - Taking a Chance on Chances | 73. Augur/Birds of Tin |
| 14. Bananas | 44. Fells | 74. Night in Gales |
| 15. V/a - Little Daria Has a Treat For You '98 | 45. V/a - You're Soaking In It | 75. V/a - Girls in the Garage vol. 8 |
| 16. Electric Frankenstein | 46. Drumhead | 76. Your Mother |
| 17. Pol | 47. Eugene Thacker | 77. Satisfact |
| 18. Savage Resurrection | 48. Diskonto | 78. Solus |
| 19. Sinister | 49. Smog | 79. All Out War |
| 20. Stereo Total | 50. Pan Sonic | 80. Vic Godard |
| 21. Karate Party | 51. V/a - Jungle Jive | 81. V/a - Nuggets |
| 22. Baiter Space | 52. Takako Minekawa | 82. Real Reggae |
| 23. Autechre | 53. Druids of Stonehenge | 83. Fu Manchu |
| 24. Hellacopters | 54. Sushi | 84. Siletto Boys |
| 25. Mondo Crescendo | 55. V/a - Knormalities | 85. Sleater-Kinney |
| 26. Neutronic | 56. BP Service | 86. V/a - Celebrities at Their Worst |
| 27. Lil' Bunnies | 57. Jon Spencer Blues Explosion | 87. Lake of Dracula |
| 28. Quintron | 58. Architect | 88. Frumpies |
| 29. One King Down | 59. Kahimi Karie | 89. Boredoms |
| 30. Accel 4 | 60. Tonight | 90. Fungus Brains |
| | | 90.3. Holocaust Theory |

